

To: The Bottlers of Coca-Cola
P.O.B. 555, Bnei Brak.
"Coca-Cola T-Shirt Campaign."
Mark your preference with an "X":
Please send me Sleeveless T-Shirt ☐
T-Shirt ☐

in the following size:

S ☐ 36 M ☐ 38
L ☐ 40 XL ☐ 42

Enclosed are 8 Coca-Cola
marked crowns and a postal
order/cheque for IL. 20. The
company is not responsible
for money sent in cash.

Name _____

Address _____

The campaign will last as long as supplies last.

Coca-Cola T-SHIRT CAMPAIGN

Send 8 crowns marked "חצ'ע" and IL.20
Eight Coca-Cola crowns,
send on time,
plus twenty Israeli lira,
not in cash.
Fill out the form and
within a few days
you will get a beautiful
Coca-Cola T-shirt.



Bottled in Israel by the Central Bottling Company Ltd. Authorized bottler of Coca-Cola.

In this issue

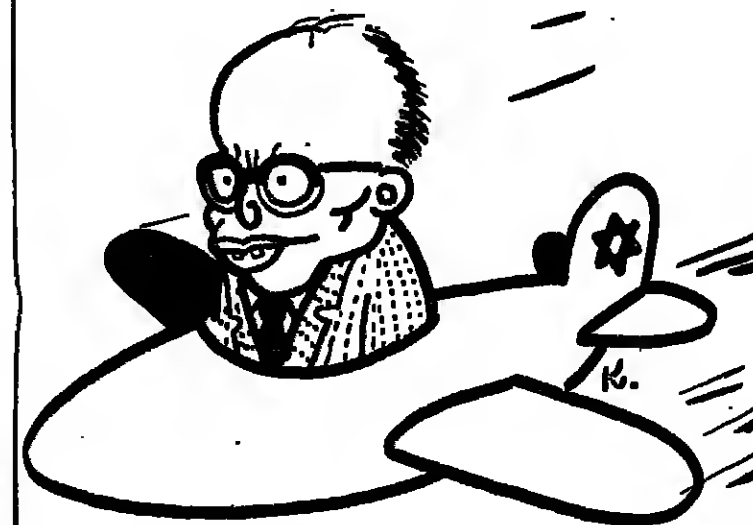
Amos Wallfisch describes Prime Minister Menachem Begin's first days in office.	4
Anan Sahadi gives some impressions of his recent visit to the United States.	6
David Krivine gets some police views on the increasing rate of burglaries.	8
Robert D. Kaplan absorbs the atmosphere of Aqaba and looks across the Gulf at Elilat.	10
Gil Goldfino goes to a Swiss Photographers' exhibition in Tel Aviv.	12

Helga Dudman meets the new Minister of Infrastructure, Ephraim Kishon is edged off the TV screen.	14
Colob's Column by N. David Gross.	16
The Book Section reviews include: a biography of Simone Weil by Simone Fétremont; Francis Cramer's album of his photographs of Jerusalem; Richard Schickel's interviews with eight Hollywood film directors; Paul Fussell's exposé of themes and myths of World War I. Nissan Ben-Zur makes some choices for a Jewish bookshelf.	18
Joan Borsten and Judah Passow visit a Beduin village in the Negev.	20

Anne Bancroft talks to Catherine Rosenblum about her stage role as Golda Meir. Meisel Kohnsky sees a vulgar version of the Don Juan theme and Shimon Yitzhak's portrayal of Don Quixote and Job.	20
The Art Page.	21
Martha Meleis gets some marketing ideas from volunteer researchers. Haim Shapiro passes on a colleague's jam recipe.	22
The Weekend Dry Bones.	23

Cover picture: Menachem Begin with his personal secretary Yona Kilmovitski, by David Rubinger.

BE IN THE PICTURE WHEN BEGIN FLIES TO THE U.S.A.



Some important decisions are going to be made in the coming weeks.

With its own correspondents on the spot, The Jerusalem Post will bring them to you as they are made. That's why you should read The Jerusalem Post everyday. Once or twice a week, or just on Fridays won't keep you in the picture.

Here's our special offer. Order The Post for one year, and we'll deliver it to your home every day for thirteen months, one month completely FREE.

Send your cheque today. We'll do the rest. By the way, you can still order The Post for 3 or 6 months.

To: THE JERUSALEM POST P.O.B. 81, JERUSALEM.

Please send me The Jerusalem Post for thirteen months. I enclose a cheque (IL880) for one year's subscription. Please send me The Jerusalem Post for

☐ 3 months (IL 242) ☐ 6 months (IL450) Prices include VAT.

NAME _____
ADDRESS _____

FRIDAY, JULY 1, 1977

THE JERUSALEM POST MAGAZINE

GENERAL ELECTRIC

AMERICA'S NO. 1 MAJOR APPLIANCE VALUE-AVAILABLE "DUTY FREE" IN ISRAEL

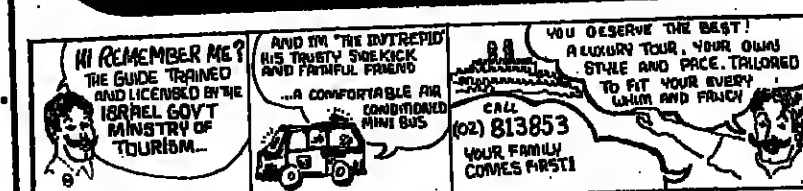


GOOD SERVICE... ANOTHER REASON WHY IS THE NO. 1 MAJOR APPLIANCE PURCHASE

RESIDENTS AND STUDENTS RETURNING FROM U.S.A. AND CANADA CAN BUY WITH FULL WARRANTY FROM OUR AUTHORIZED AGENT

RELI TECHNOLOGY INC.
527 MADISON AVENUE, NEW YORK, N.Y. 10022
U.S.A.
TEL. (212) 486-0644

EXCLUSIVE DISTRIBUTORS:
GENERAL ENGINEERS LTD.
SHOWROOM: TEL AVIV, 11 AHAD-HA'AM ST. TEL. 53143
AND AT AUTHORIZED AGENTS



When in London on business or pleasure stay with us at the

Croft Court Hotel

44 Ravenscroft Ave., Golders Green, London N.W. 11
Tel. (01) 485-7789

and we will ensure you a most enjoyable stay. Strictly Kosher

Lady Jane

YOUNG MATERNITY WEAR

THE LARGEST SELECTION OF EXCLUSIVE MODELS FASHIONABLE BEACHWEAR & JEANS

Retail & wholesale
39 FRISHMAN COR. 103 DIZENGOFF
2nd FLOOR TEL. 220070 TEL AVIV.
CLOSED ON FRIDAYS

AT TWO MINUTES to nine on the morning of Tuesday, May 21, a not-so-new Peugeot 504 crawled at a snail's pace along the main road of Jerusalem's Harkyo government quarter. It was followed by a big grey Plymouth saloon. Both cars lined their pace to get to the Prime Minister's Office at nine o'clock sharp, as had been arranged. One of the men inside wanted to get there neither too soon nor too late.

The men in the grey Plymouth with the three radio masts were anonymous young fellows in their twenties, with walkie-talkies and bulging hip pockets. Inside the Peugeot were the new Prime Minister, Menachem Begin, and his three closest aides: Dr. Eliahu Ben Elissar, to be his director-general, Yehiel Kadishoi, to be his head of bureau and adviser, and a modest, retiring secretary, Yona, who served the Likud Knesset faction faithfully in the Knesset for years. They had come to take over: quietly, elegantly, but surely none the less. They had come to break a routine of 28 years which had seen one government follow another, none very distinguishable from the first. Now, they had come to set a new style: not demonstratively or deliberately, but because it was the style they knew.

The night before, half-an-hour after midnight, outgoing Premier Yitzhak Rabin and incoming Premier Menachem Begin had exchanged a hearty handshake on the floor of the Knesset, after the new Government won parliamentary approval, and Begin said: "I shall come along to see you at nine in the morning." Rabin replied: "No, I shall come along to see you at nine." And next morning, although Rabin made it his business to be on the spot well before nine, he did not set foot in his old office, the room where he had worked for close on three years.

There were the short speeches, and the round after round of handshaking, the television cameras whirling and the still cameras clicking, for the ceremony of handing over the reins in the Prime Minister's rectangular conference room adjoining his office. But Begin also made sure that Kadishoi showed Rabin the message which had come the previous afternoon from President Jimmy Carter in Washington, containing the invitation to come over for talks on July 18, which has occupied Begin as much as any other single topic in his first days.

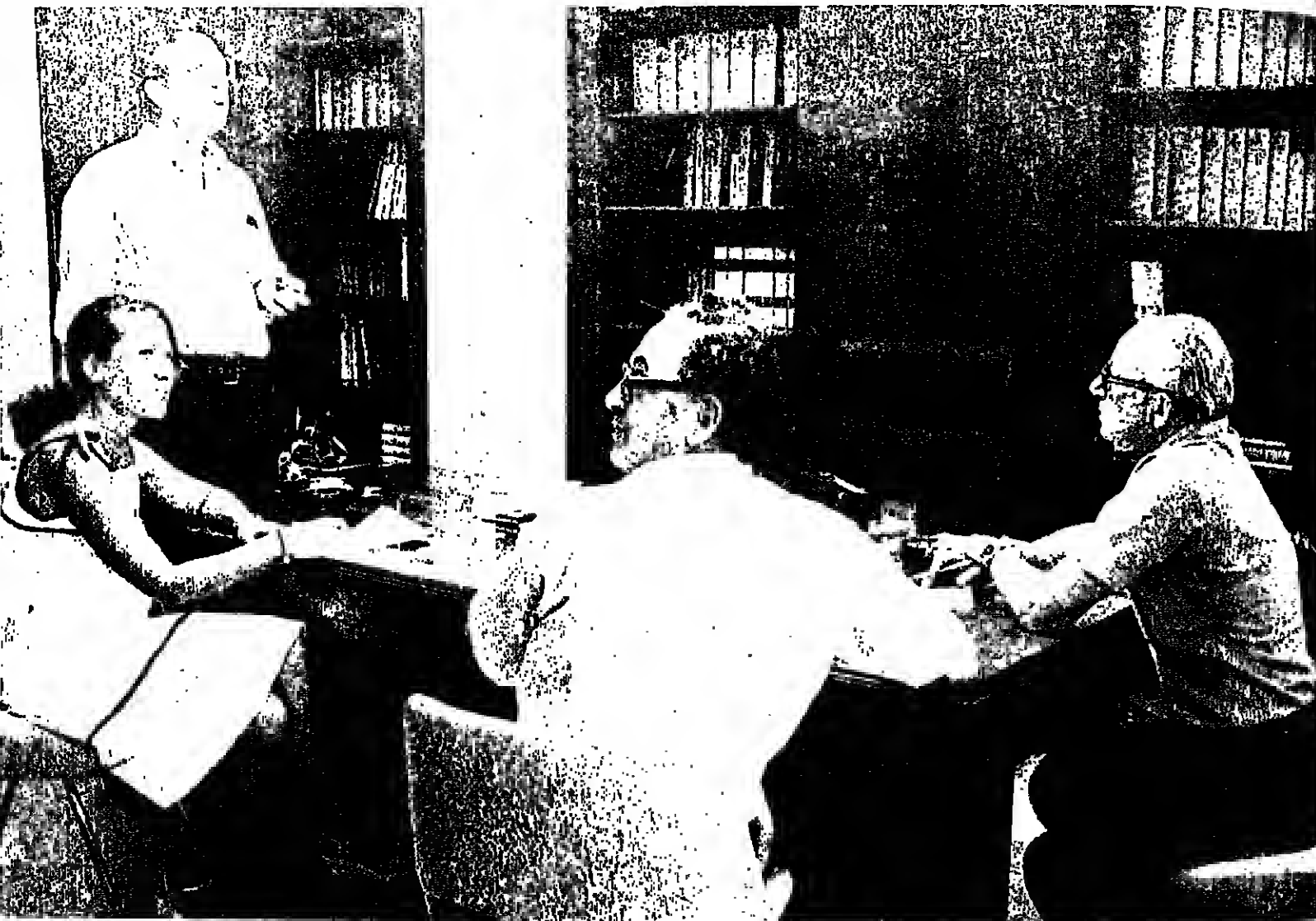
President Carter dated his message May 20, addressing Begin as "Prime Minister," even though Begin did not actually take up that post till May 21 by the calendar. U.S. Ambassador Samuel Lewis had earlier conveyed the gist to Begin informally. In his Knesset speech, Begin mentioned "an important American document due to arrive shortly." Lewis also left the letter proper, with the instructions: "To be opened only after Mr. Begin becomes Prime Minister."

That Knesset speech, which Begin took such pains to make as non-controversial and as politically "documental" as possible, made history as far as the new Premier's speech-making career was concerned. It was the second speech he had prepared in writing in 28 years. The first one was delivered from a text on May 15, 1948, over the Irgun Zvai Leumi private radio station, Koi Zien Hahemet ("The Voice of Fighting Zion") from a studio in Tel Aviv.

The new Premier worried not only about the Hebrew text of

THE FIRST DAYS

How has Prime Minister Menachem Begin taken to the first heady days in power? The Post's Knesset Reporter ASHER WALLFISH has been talking with the Premier's colleagues, aides and friends, and has found that Begin has got the feel of government easily, won his staff's loyalty and established himself as the patriarchal head of the Cabinet. Photographs by DAVID RUBINGER



(From left) Dan Pattir, spokesman; Yona Kilmovitch, personal secretary to Begin; Yehuda Avner, Diaspora adviser and Yehiel Kadishoi, head of the Bureau

his Knesset speech of May 20 as he sat at home in Tel Aviv — less smiling — take-over ceremony at his Ministry, but called back soon, and Begin gave him the green light to handle the Vietnam refugee file and assure the necessary coordination between the Police, Health, Interior and Immigrant Absorption Ministries. Meanwhile, Knesset Speaker Yitzhak Shamir was waiting on the line, to ask that a Cabinet Minister be appointed as liaison with the Knesset and its presidium. Begin described to Shamir the ceremony in which he took over from Rabin as a "dignified and moving" exemplary transfer of power. He questioned Shamir closely about the anticipated parliamentary agenda, and noted that he was soon contacting the Attorney-General, Prof. Aharon Barak, to draw up a list of Government bills from the Rabin era which had passed their first reading and were non-controversial enough to be transferred to the Ninth Knesset, "as is," under the Continuity Law.

President Jimmy Carter's message was waiting for a reply. Begin wrote a draft in his own handwriting in excellent English, and after it was quickly typed, he consulted others, including Yehuda Avner, who was able to suggest an addition of his own, having advised on many such level messages in the past era. The reply was telegraphed to Simcha Dinitz at the Washington Embassy. Only after Dinitz had begun directly to say he had handed it over to the President's person, was the text released in Israel. Dinitz described the handing over of the letter as "a most important gesture." Normally would have given it to President Carter's adviser Prof. Zbigniew Brzezinski.

Begin has told his closest that he wants a substantive letter given to every single letter received from this country as well as abroad. "No pro forma responses, please," he wrote them. And this letter has been written to Jews from whom who congratulated him, that would be glad if they could see him during their next visit to Israel. In the same way, he made it known that he will make the "Open House" as Premier, which he has maintained for many years at his home in Tel Aviv. This takes early on Shabbat evening — everyone is welcome.

Begin follows the foreign press with great attention. He reads the Economist, the New Statesman, Time, Newsweek, and US News and World Report regularly, and likes to have a copy of the International Herald Tribune around, too. He makes a point of listening to the BBC World Service each morning, and places great store by its reports. Along with a scan through the newspapers, Begin put his first call through to a Cabinet colleague: Foreign Minister

Moshe Dayan. Dayan was still busy at his own — less smiling — takeover ceremony at his Ministry, but called back soon, and Begin gave him the green light to handle the Vietnam refugee file and assure the necessary coordination between the Police, Health, Interior and Immigrant Absorption Ministries. Meanwhile, Knesset Speaker Yitzhak Shamir was waiting on the line, to ask that a Cabinet Minister be appointed as liaison with the Knesset and its presidium. Begin described to Shamir the ceremony in which he took over from Rabin as a "dignified and moving" exemplary transfer of power. He questioned Shamir closely about the anticipated parliamentary agenda, and noted that he was soon contacting the Attorney-General, Prof. Aharon Barak, to draw up a list of Government bills from the Rabin era which had passed their first reading and were non-controversial enough to be transferred to the Ninth Knesset, "as is," under the Continuity Law.

President Jimmy Carter's message was waiting for a reply. Begin wrote a draft in his own handwriting in excellent English, and after it was quickly typed, he consulted others, including Yehuda Avner, who was able to suggest an addition of his own,

having advised on many such level messages in the past era. The reply was telegraphed to Simcha Dinitz at the Washington Embassy. Only after Dinitz had begun directly to say he had handed it over to the President's person, was the text released in Israel. Dinitz described the handing over of the letter as "a most important gesture." Normally would have given it to President Carter's adviser Prof. Zbigniew Brzezinski.

Begin has told his closest that he wants a substantive letter given to every single letter received from this country as well as abroad. "No pro forma responses, please," he wrote them. And this letter has been written to Jews from whom who congratulated him, that would be glad if they could see him during their next visit to Israel. In the same way, he made it known that he will make the "Open House" as Premier, which he has maintained for many years at his home in Tel Aviv. This takes early on Shabbat evening — everyone is welcome.

Begin has told his closest that he wants a substantive letter given to every single letter received from this country as well as abroad. "No pro forma responses, please," he wrote them. And this letter has been written to Jews from whom who congratulated him, that would be glad if they could see him during their next visit to Israel. In the same way, he made it known that he will make the "Open House" as Premier, which he has maintained for many years at his home in Tel Aviv. This takes early on Shabbat evening — everyone is welcome.

means open to them, and though they cannot help calling him "Mr. Begin" or "Prime Minister," he calls them by their first names, and an atmosphere of informality prevails.

One of the secretaries told me: "My three years during the Rabin era were some of the most stimulating of my working career, and we were all a bit worried at the unknown man who was due to take his place. But I can assure you that it didn't take long for us to realize that he was a wonderfully kind and courteous man. His honesty and integrity come over instantly. He makes everybody feel at home, from the guard at the door to the canteen staffer, to the secretaries and senior aides. It didn't hurt us to get used to the goodly knip on the cheek, and we soon noticed that whenever he entered his office in the morning, he always stopped and smiled and asked how we were."

Begin has made no changes in the bureau and has said he is perfectly satisfied with the arrangements and furnishings. In the wall, high to his right, he has the photographs of four predecessors — three Labour and the late David Ben-Gurion, Moshe Sharett and Levi Eshkol — and one woman — Mrs. Golda Meir. Soon a photo of Yitzhak Rabin will join them, if the tradition is to be maintained.

Dan Pattir, who was former Rabin's adviser on the bible, and like Avner was naked by Begin to stay on, showed no mind the bureau (while Begin sat in his suite in the King David Hotel recovering from a cold). He pointed out the map on the wall, particularly the relief map behind the prime ministerial chair and a serial photo of the Old City of Jerusalem, facing the table. He has two telephones only on his desk — one a regular set with push-buttons, and the second a point-to-point military set, linked directly to the IDF General Staff in Tel Aviv.

The secretaries' room lending to Begin's bureau is presided over by Lavana, his personal secretary, whom he inherited from Rabin, Rabin from Golda Meir, and she from the late Levi Eshkol. She is assisted by Miri and Chava, who are actually secretaries to the head of Begin's bureau, Yehiel Kadishoi.

Yehiel, quiet, unassuming, with a twinkle behind his glasses and a joke always ready on his lips, has been Begin's shadow since the days of the underground, when he carried his despatches. Nobody could be better suited for the type of confidential assignments which he must carry out now, and above all for the planning of the Prime Minister's schedule.

He sits in the next room with his predecessor, Yona. Eli Mizrahi, Yona's predecessor, who has now been appointed Begin's political adviser, has a desk in this corner for the time being. He keeps a close eye on Begin's door and makes it his business to be on hand in case he should be needed.

Media adviser Pattir sits on the opposite side of the corridor, next to Begin's military aide, Tat-Aluf Ephraim (Freuka) Poran. The director-general, Ben Elissar, has a separate room at the end of the Prime Minister's vestibule and secretaries Aviva, Devora, Norma, and Etile are not far away, as well as Nadav, a male assistant. Yehuda Avner has his suite down the corridor, for lack of closer space, but he is always popping in and out.

Freuka gave Begin his first tour of his bureau on military and security



(Above left) Military Liaison Officer Tat-Aluf Ephraim Poran. (Right) Eli Mizrahi, the team's political adviser.



(Below) First session of the Begin Cabinet, showing Foreign Minister Moshe Dayan and Attorney-General Aharon Barak.



affair 30 hours after the new Premier took over. Another aide recalls that after he talked about the situation in Southern Lebanon, Begin said with profound seriousness: "It is the policy of this Government to extend assistance to all oppressed minorities in the Middle East." This, like his concern for the Vietnamese refugees rescued by the Israeli, harks back to his nightmare visions of Jewish refugees drifting rejected by the world across the oceans. In the Nazi era, Begin was extremely eager to hear the personal reactions of the refugees after they arrived, and was deeply touched when one of the Yiddish owners, Yehuda Ofer, phoned him to say: "Yours was a great act carried out by a great leader."

Begin harks in admiration. But he feels bound to pay others compliments, where compliments are due. He told a Canadian Jewish delegation: "I want to tell you I've inherited a fine staff and I have total confidence in them. Power was transferred in exemplary fashion, which is a great tribute to my predecessor, Yitzhak Rabin. What he did is of supreme national importance. And, by the way, this is true of all the Government Ministries." He loves that phrase — "by the way."

BEGIN PLANS to live in Jerusalem, at Rabin's former residence on Rehov Balfour, which is now being painted. Part of his library has already been hauled up from Tel Aviv. He will spend five working days in Jerusalem, unlike his predecessors, and arrange his Tel Aviv commitments for Friday wherever possible. He plans to hold court in the Knesset building from his bureau there, each day the Knesset is in session, and has told his Ministers to be on call in the building too. "We must restore the Knesset to its proper place in national government and enhance attendance," he told the Cabinet. "If you show an example, the MKs will emulate you."

As far as the media are concerned, he has decided to keep a low profile until his Washington trip. So far, some 40 requests have come in to Pattir for interviews from the top international media, apart from the local ones, but he has decided to approve a mere handful before July 18. That did not prevent him spending two hours on a background chat of a personal nature with the U.S. Journalist and Kissingerologist Marvin Klib, here on holiday, or from chatting to Joseph Finklestone of the Jewish Chronicle on a no-quit basis for 15 minutes, when Finklestone phoned him from London on the first evening. He met many Jewish leaders from abroad during the first week, since they were convening in Jerusalem, and his own aides were amazed how many he knew by their first names.

His aides sum up the first few days by recalling how Begin managed to get the feel of government so easily, how he won his staff's instant loyalty, how he established himself as the patriarchal head of the Cabinet, laying down a stricter pattern for that off-erelicted body, and how he created a good rapport with Diaspora personalities. After setting up his Cabinet in record time, and giving the Knesset and the Ministers lots to chew over, Begin feels that he has done as much as anybody could have done to steer the ship of state, while devoting most of his thoughts to the crucial visit to Washington, which may well set an indelible stamp on his period in office. □

DEPENDING where they come from perhaps, some people who visit the United States for the first time may get the strange feeling that they too are discovering America, even today — 485 years after Christopher Columbus happened to find it. Despite books and the 20th century media, preconceptions about its proportions can still prove as inaccurate as those harboured by the Spanish explorer. Any starting point on a study tour might well turn into a Guahani — the landfall in the Bahamas (now Watling Island), from which Columbus had set off on his voyage into the fascinating new world.

Whatever dreams anyone may have had about America, America, they cannot have been as fabulous as the reality that unfolds itself. Everything is larger than life and too varied to be absorbed in a few short weeks. It needs distance and time to sort out the jigsaw of impressions into a picture that one will enjoy contemplating to the end of one's days.

The most striking thing about the U.S. is its size. It is 4,800 km. from the East Coast to the West Coast, and nearly 3,200 km. from the Canadian border to Mexico. No matter how far a visitor manages to travel, even by air, he must inevitably remain ignorant about the bulk of the country.

One takes comfort in the fact that many Americans themselves are as ignorant about large sections of their vast homeland as they are about the visitor's country. An Israeli citizen should not be surprised, for instance, to come across somebody who mixes up the Midwest with the Middle East. Or somebody else who, on hearing a name of an Israeli place like Kfar Shmaryahu, automatically says "Gesundheit."

THE AMERICANS are known for their gracious hospitality and their eagerness for a face-to-face encounter with people from all corners of the globe. On the diplomatic and informational level, this quality manifests itself in a State Department programme which acts as host to persons from various parts of the world whom it regards as opinion moulders in their own countries.

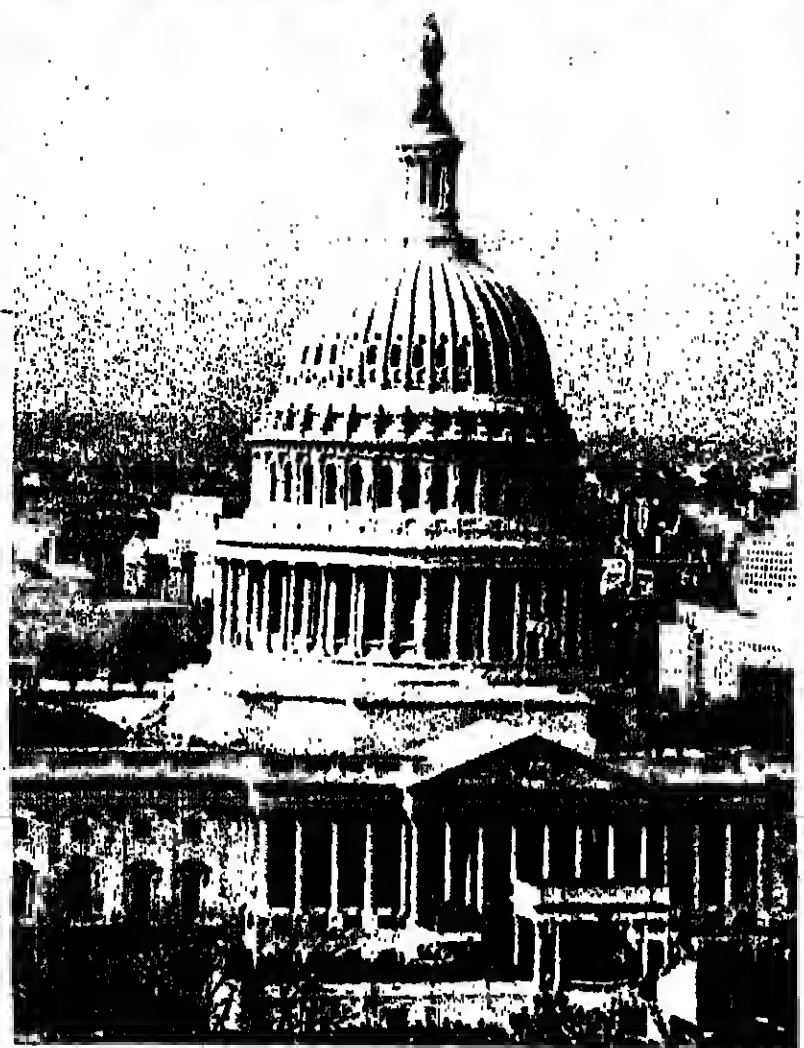
When he arrives in Washington, such a guest is advised by the State Department that he has been invited as a person interested in learning about the U.S., and willing to share American citizens' views, experiences and knowledge. The guest is promised the opportunity to observe aspects of American social, economic, political, cultural and educational institutions and practices through experiences related to his or her professional and personal interests. All this in addition to visiting historic sites and scenic areas.

"You will find people eager to establish a first-hand acquaintance with you by welcoming you into their homes," one is told; and it does not take long to discover the truth of that assurance, whether it be in Washington, Boston, New York, Los Angeles or San Francisco.

FOR SOMEONE who comes from a small country, let alone a little town in the Jordan Valley, a visit to the U.S. is a remarkable experience. It is especially rewarding when that somebody is a journalist who is stored into circles close to his profession.

Perhaps the most impressive phenomenon, especially in Washington, is the growing involvement of wider American

LARGER THAN LIFE



ANAN SAFADI, the Post's Mideast Affairs Editor, has just returned from a visit to the U.S. as a guest of the State Department. The impressions that he gives here are centred mainly on Washington.

circles in Middle East politics. And the reference here is not to official Washington or even to recognized experts, such as former Assistant Secretary of State Joseph Sisco and Justice Arthur Goldberg, or to the lobbyists, but to emerging schools of thought affected by various institutions that are taking increasing interest in this region.

The Washington-based Middle East Institute, for example, explains that the past couple of years have seen a sharpening of U.S. interest in the Middle East, and that perceptions are changing as Americans see that interdependence is no longer a political slogan but an economic fact. The Institute says that its activities have been expanded to meet increased demands for information and greater understanding.

It goes on to note that much of the interest has centred on the new wealth of the oil-producing countries, the use of petrodollars,

terests, consolidate American credibility with the Arabs in parallel to the special ties the U.S. has with Israel, and keep the Russians out of the area.

Carter differs from former Secretary of State Henry Kissinger over the approach towards a Middle East settlement. The latter favoured a step-by-step approach which would help promote an overall settlement. With Carter it is the other way round: he wants the formulation of an overall settlement which could be applied in stages.

The President has obviously been striving to outline a detailed approach since taking office last January. He may draft it in concrete terms after seeing Prime Minister Begin later this month, and thus rounding off his principal series of consultations with the principal leaders in the region.

Despite statements to the contrary it was impossible not to feel that the Administration was now close to setting forth proposals of its own on how to narrow the gap between Israel and the Arabs. The implications were that Secretary of State Cyrus Vance would be carrying such substantive proposals with him when he came to the region on the tour that is now drawing near.

The Administration made it clear that the major cornerstones in Carter's developing Middle East policy are the achievement of Arab acceptance of peaceful coexistence with Israel, the establishment of permanent geographic and temporary security borders along the pre-1967 war frontiers, and the promotion of a "Palestinian homeland" within the Jordanian context.

CONTRARY to speculation in Israel, American feeling was that the White House concepts did not necessarily place Carter in confrontation with Begin. They based their argument on two main factors: first, Carter has no intention of imposing a settlement and it is still for the parties involved to work out an agreement. Second, the U.S. and Israel have mutual interests on which the two sides will eventually outline a common policy.

There was a strong hint, nevertheless, that Carter would expect Begin to respond positively to Washington's policy concepts. The message was that if he failed to do so, some inconspicuous pressures would be exerted until either the policy or the Israel Government was changed.

What was being emphasized, mostly by the upper echelons in Washington, is that Carter wants some diplomatic movement in the Middle East within six months. And that is for three main reasons.

First, the issue has become a crucial test for the President, who has committed himself to achieving some progress in the Middle East before the end of the year. Second, the Administration believes that progress must be made in order to maintain the credibility of the neighbouring Arab leaders whom Washington regards as the most moderates it could deal with. Third, there is a growing feeling that "Israel must be eased in spite of herself" in the light of the cost of her defence requirements, and inflation and emigration.

All this was on top of the American fear that the Middle East war outlook was ticking anew.

THE MAN who last November won office in a stunning election was on office in a stunning election

to be using the same talents in arousing American public interest in his Middle East drive. He has been delivering a virtual non-stop barrage of statements on the Middle East — and often linking it to the energy issue, over which the Americans seem to be highly sensitive.

More and more people appear to be paying attention to his pronouncements and listening to his counterparts in the region involved — whether it be Sadat or Begin.

The American public has no real conception of what is going on in the Middle East. Even professional institutes dealing with this region nowadays base their evaluations largely on the press dispatches that appear in the New York Times and the Washington Post, or on analytic articles published in other organs such as the Christian Science Monitor and Foreign Affairs.

Otherwise, it is the President who has become the number one source and analyst on the Middle East. He has neutralized the think tanks that, in the Kissinger era, were regarded as the bridge between knowledge and power. It is to Carter that the ordinary American, as well as the expert, now looks to provide answers to the questions he asks.

In New York and Boston in the East, in Los Angeles and San Francisco in the West, interviewees indicated that they were watching for their President's eventual "move."

Not all agree with Carter's Middle East concepts. Some intellectuals claimed that the President had no real knowledge of the complexities of the Middle East he was discussing. Nevertheless, there seemed to be a consensus that something must be done soon to resolve the conflict.

THIS CONVICTION has obviously also penetrated the American Jewish community, whose dynamic leadership has recently accelerated its efforts to rally the community and the public generally behind Israel's interests. Contrary to the prevailing impression, the Jewish community leadership has not broken into a spurt of activity because of the effect the Begin rightist government may have on American public opinion, but rather as a result of Carter's developing Middle East ideas.

Compared with the Jewish community, the Arabs in the U.S., numbering some two million, play no significant role in politics. They are very much assimilated. Nevertheless, their roof organization, the National Association of Arab Americans, under the presidency of attorney Joseph Baroody, is just developing into a lobby whose aim is to increase Arab American representation in centres of power, including the Senate.

It is indeed in Washington, and nowhere else, that the power struggle is being waged. And it is there that President Carter himself has been building up support for his Middle East stance, especially on Capitol Hill. Here, in the words of a prominent Jewish American figure, "there has been an evolution in attitude towards the Middle East, though not an erosion in the traditional affiliation with Israel."

None of the quarters concerned seemed yet to have adopted a concrete position with regard to the Middle East conflict, since, apparently, had yet fathomed the President's own concept. That is harder to discover than America.

Please note. Our new showrooms are now at 34 Hamegash St., Tel Aviv, tel. 37538, 33539.

O.K. LANCIA. BUT WHICH ONE?

L.L. 172,500
*L.L. 74,800.



6

** HPE 1800, HP (DIN) 100

L.L. 200,850
*L.L. 91,050



7

** HPE 2000, HP (DIN) 119

20 Facts about Lancia (All 7 models)

1. Heated rear-window.
2. Headrests and adjustable seats.
3. Electronic rev. counter and Quartz clock.
4. Radial tires.
5. Four Halogen headlights.
6. Vacuum servo-unit and brake balance limiter.
7. Front-wheel drive.
8. Twin-overhead cam.
9. Five forward synchromesh speeds.
10. All round disc brakes.
11. Superduplex dual brake system.
12. Independent front end rear suspension with two stabilizers at each point.
13. Closed cooling system.
14. Steel reinforcements along the length and width of the car.
15. Safety windows, front end rear, (thrown outwards at time of impact).
16. Steering system does not enter passenger compartment in case of accident.
17. Steering wheel, adjustable to desired angle.
18. Specially treated against rust and corrosion.
19. Provisions for stereo fittings.
20. Wall to wall carpeting.

- * Prices apply to new immigrants only and are valid whilst official exchange rate is L.L. 9.49 = US \$1.00. Prices include the 25% customs duty but do not include V.A.T.
- ** The HPE model is officially recognized as a commercial vehicle. Immediate delivery on all models.



World rally champions 1972, 1974, 1975, 1976.

SALES and SHOWROOMS Tel-Aviv: Talcar Ltd., 34 Hamegash St., Tel: 03-37538, 03-33539 Jerusalem: 8 David Hamelech St., Tel: 02-225522. Haifa: Talcar Ltd., 53 Hamegash St., Tel: 04-515332. Beer-Sheva: Carmel, Hebron Rd., Industrial Zone, Tel: 057-77021. Netanya: Muesach Mercazi Ltd., Tel: 053-23037. SERVICE Tel-Aviv: Lancia Central Garage, Holon, 13 Timne St., Tel: 03-803891. Jerusalem: Gideon Levi Garage, Industrial Zone, Tel: 057-77021. Haifa: Abie & Azaria, Hof Shemen, Tel: 04-680456. Beer-Sheva: Carmel, Tel: 057-77021. Netanya: Muesach Mercazi Ltd., 053-23037.

הכזה מן האכל

"OLD-TIMERS talk regretfully of the period when they would go away for the weekend and leave the door unlocked," said Nitzav-Mishne Binyamin Babiker, head of the Patrol Division at National Police Headquarters. "They forget," he added cynically, "that there wasn't anything to steal in Israel in those days."

We were talking about the high rate of burglaries among the diplomats residing in Herzliya Pituah Shmaryahu, the prosperous villa resort on the sea coast north of Tel Aviv. The spokesman of the U.S. Embassy had given this correspondent some sensational figures on the subject. Out of 30 American diplomatic families living in the area, 12 had reported burglaries or attempted burglaries in the last year.

Most of the cases were not serious, he reassured us. The intruders appeared to be looking for record-players and other electrical devices. There was no violence.

The break-in artists come and go, apparently unhindered.

"Have you got a colour TV?" was asked a young Scandinavian First Secretary. "I haven't got a TV at all," he grinned. "It's been stolen."

One foreign representative has lost a camera, another a hi-fi, a third two trombones (he has been burgled three times). During a children's party at the home of an Air Attache, a lady's handbag, complete with car keys, was lifted from the kitchen table.

After ransacking the home of the Danish Ambassador, one gang of burglars found among their haul some silver plate carrying the national crest. Presumably it was not salable; they obligingly returned it to His Excellency.

"Do you call the police when this kind of thing happens?" we asked an envoy from Western Europe. "Waste of time," he confided, briefly.

WE INTERVIEWED the police chief in Herzliya, Rav-Pakad Yosef Sued, about these tales. Far from contradicting them, he amplified them, with a frankness that can only be described as refreshing.

The homes of three Ambassadors (U.S., West German and Turkish) have a 24-hour guard. The American residence has a policeman outside, and a U.S. Marine inside the house, with a closed-circuit television under his gaze.

Nevertheless, a lad of 15 managed to climb over the garden wall, make his way through an open door into the building, and walk off with his pickings. When he was eventually caught, he was found to have a veritable hoard hidden under the ground.

If people took proper precautions, it would help, says Superintendent Sued.

A stranger with a newspaper under his arm rang a doorbell, and told the maid that he was looking for a Mr. Cohen. "He doesn't live here," she said, all innocently. Her employer, when he came home, was fortunately more suspicious, and notified the police.

"Next day, we found the man, two roads away," says Sued. "The newspaper was still under his arm — wrapped round a screwdriver."

That's all you need to get in, a screwdriver, because people do not ensure that their doors are properly screwed onto the jamb, and do not install decent locks.

The police have a lot to keep them busy.

Burglars broke into the home of

IT'S A STEAL!



A combination of more opportunity and fewer social sanctions has led to a spurt of criminal activity, especially of theft. The Post's DAVID KRIVINE investigates the boom in burglaries.

an Embassy Counsellor. Their takings included an album — filled with nude photographs of the Counsellor's shapely wife. Determined to make something of it, they phoned him offering to sell back this embarrassing volume. He agreed, but also notified the police, who decided to set a trap. The wife was supposed to stand on the roadside near the Daniel Towers hotel. A car would drive up, its occupants would hand over the album through the car window, collect the money, and vanquish.

Police were secreted in the hotel, others hid behind walls around the meeting-place, complete with walkie-talkies, as in a TV thriller.

But the Counsellor was nervous, and drove up and down in his own car, to keep an eye on his wife's safety. This, according to the police, frightened off the miscreants. In the end, they never showed up.

Nor did the album of photos. But no harm was done. The nudes were not exposed in the press. The pictures in fact have never been seen since.

WHO DOES the stealing? People without roots, most of them; which is why the incidence of crime is especially high in countries of immigration. The U.S. is one such country, Israel another. It is not difficult to develop the necessary skills. So many people have access — delivery boys, servants, past servants (whom the dog may have got to know) and will not bark at), gardeners — Arab as well as Jewish.

One of the problems, stresses the spokesman of Tel Aviv police zone Rav-Pakad Shimon Carmi, is the law's delays. It takes an average of a case is heard in court. Meanwhile, the delinquent does all the housebreaking and stealing he can, on the principle of in for a penny, in for a pound. If he is caught, he will not get punished more severely, sentences tend to run concurrently.

"It would be better," says Superintendent Carmi wistfully, "to give the offender one week's gaol right now, than a year's sentence in six months' time."

Stolen goods are passed to a fence, not infrequently in the West Bank. They have safe outlets across the border.

"When we lay hands on suspect goods, we often can't identify them as stolen property, because in most cases the owners keep no record of distinguishing marks."

"If people made a note of things like the serial number on their electrical gadgets, we would have a better chance of rounding up the culprits," says Carmi. "And what is more, the owners would have a better chance of getting their possessions back."

IT IS NOT ONLY diplomats whose houses are burgled, of course. But, according to Tel-Nitzav Meir Kaplan, head of the Criminal Identification Division at National Headquarters, foreign residents are a particular focus of interest, for the simple reason that they are frequently absent from their homes.

The problem of housebreaking today is worldwide, to such an ex-

tent that in the West, security against burglaries has become a major industry. In Israel, we are lucky that there is much less danger to life and limb.

The public here does not fear attack on the streets, and burglars will give up and slip away empty-handed, rather than risk a tussle with people on the premises. This is not always true, we point out; but the police look at overall trends.

The householder's job, in Kaplan's view, is to discourage the burglar by putting obstacles in his way. Most individuals don't bother, because they are covered by insurance. He deplores this, for, in his opinion, an insurance policy removes a property-owner's incentive to take even rudimentary precautions. Good looks, barred windows, a trained watchdog — they are the best insurance against break-ins.

Random patrols, sent out to catch criminals in flagrante delicto, are of little value. Thieves are canny enough to make sure that nobody is looking when they prise open the windows.

Yet we pressed him for a solution. "What would you do," we asked, "if you had more budget?" Increased staff and facilities would make it possible to devote undivided attention to each case. Greater resources could be allocated to clandestine surveillance, that is, maintaining tabs on likely offenders. It is more ideas. He thinks the police force economical, Kaplan believes, to keep watch on the burglar community than to mount guard on burglars seem to be making free

house that may or may not be

burgled.

The people who engage in crime are largely those on the wrong side of the social gap, who feel themselves to be victims of discrimination (real or imagined). Immigrants from countries like Morocco and Iraq used to abide, in their old homeland, by rules of behaviour based on belief in religion and the authority of the patriarchal family.

We made a mistake, Kaplan thinks, in letting these disciplines drop. We never doubted that the complex European-type socialist-liberal-Zionist code would be instantly understood, adopted and assimilated. We were wrong. The old culture should be merged with the new. But it takes time and meanwhile, we are faced with a culture gap, and the problems deriving therefrom.

ACCORDING to Babiker, a combination of more opportunity and fewer social sanctions (in the present permissive age breeds a plague of minor criminal activity. Nor is the remedial action all that helpful.

"A prison term," he says, "merely hardens the criminal. Doing time may be good as a punishment, but it does nothing for the convict's rehabilitation. A prison is not a university. Those who serve a sentence in gaol learn a lot about crime, and very little about virtue."

WHAT ABOUT the police themselves — are they doing their job with devotion, skill and ingenuity? Devotion, yes; skill, maybe; but ingenuity, definitely not, says an ardent critic in the force, Sami Nahmias. He recently resigned from a senior post in investigations, because he could not agree with his superiors.

We sought an interview with him, because not a few people have the feeling — to which he has given vent — that the Israel Police tends to be sleepy, old-fashioned, routine-ridden. It is (one hears) more solid than imaginative, like the rural constabulary which in all countries is the butt of stage humour.

Samir Nahmias, former Sgan-Nitzav in the Police, still proudly Sgan-Aluf (Res.) in the Army, small, trim and quick-thinking, points out that the thieving community is more elaborately organized than police procedures allow for.

"If a robber from Tel Avivoomits a burglary in Haifa and sells his swag abroad, the authorities are helpless." Everything is organized on a local basis. Each district is a quasi-independent barony — which is all right for operations that are entirely confined within the locality.

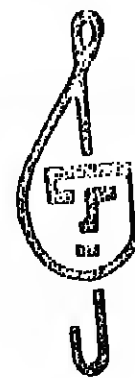
What Nahmias would like to see is a unit like the one that Scotland Yard calls the Serious Crimes Squad, concentrated at national headquarters. It would view the picture as a whole and strike at strategic points, making (say) the big-time fence at the centre, instead of the small-time crook at the periphery.

"The American police once opened a genuine fence shop of its own," he recalls. "The shop bought and sold stolen goods, and went on doing that perfectly seriously for six months. The only unusual thing about it was that it was secretly photographed all the time."

Samir Nahmias is much taken with such bold and unconventional ideas. He thinks the police force economical, Kaplan believes, to keep watch on the burglar community than to mount guard on burglars seem to be making free

THE ISRAEL FESTIVAL 1977

JULY 16 — AUGUST 15



BEETHOVEN: SYMPHONY CYCLE

Soloists: Sheila Armstrong, Mira Zinkal, Jon Vickers, Boris Carmell. The Philharmonic Choir Tel Aviv and the Rubin Academy of Music Choir, Jerusalem. Directed by Stanley Sporker. The Israel Philharmonic Orchestra (Opening Concert) Conductor: Corio Moria Guinli (Opening Concert) Conductor: Zubin Mehta (Symphony Cycle) Opening Concert — Symphonies No. 9 and 1: Jerusalem July 16; Tel Aviv July 18, 19* Symphonies No. 2 and 3: Tel Aviv July 21* Symphonies No. 4, 5: Tel Aviv July 25 Symphonies No. 6 and 7: Tel Aviv July 28.

BEETHOVEN: "FIDELIO",

FULL STAGED OPERA

Soloists: Misha Raitzin, Stolla Richmond, William Wilderman & Gundula Janowitz, Norman Bailey, Joo Vickers, Tibor Hardan. The Schoenberg Choir of the Vienna Juvenesses Musicales, directed by Erwin Guido Ormator. The Israel Philharmonic Orchestra, conducted by Zubin Mehta. Otto Schenk — Director. Josef Zehetgruber — Acting Director. Gunter Schneldor-Slonsen — Stage Designer. Bernd Muller — Assistant Designer. Dr. Leo Bel — Costumes. Stage setting — "Irgun". Roman Theatre Cnesaren: July 17, 20, 24, 27, 30.

BEETHOVEN: CHAMBER

MUSIC CYCLE

Melos Quartet (of West Germany) Wilhelm Meicher — 1st Violin, Gerlind Voss — 2nd Violin, Herman Voss — Viola, Putor Buck — Violoncello. Beethoven: String Quartets. Jerusalem Aug. 10; Tel Aviv Aug. 11, 12; Haifa Aug. 14. Special Programme: Mozart, Janacek, Schubert: Jerusalem Aug. 13, Tel Aviv Aug. 15.

Tel Aviv Quartet Chaim Taub — 1st Violin, Yoram Boyko — 2nd Violin, Daniel Benyamini — Viola, Uri Wolsel — Violoncello. Beethoven: String Quartets. Tel Aviv July 24, 28; Jerusalem July 31.

The Israel Quartet Ilan Gronich — 1st Violin, Rophael Marcus — 2nd Violin, Zeev Steinberg — Viola, Yacov Mense — Violoncello. Beethoven: String Quartets. Tel Aviv July 21, 25; Haifa July 28.

Israel Piano Quartet (With members of the Israel Philharmonic Orchestra directed by Mordechai Rechtman). Pinna Salzman — Piano, Moshe Murvitz — Violin, Abraham Bornstein — Viola, Elhanan Bregman — Violoncello. Tel Aviv July 26, Jerusalem July 30.

Yuvai Trio Uri Planka — Violin, Simca Heled — Violoncello, Jonathan Zak — Piano. Tel Aviv July 20; Haifa July 24.

Vidom Trio Dora Schwartzberg — Violin, Merk Drobnsky — Violoncello, Viktor Derevonko — Piano, with Gila Yaron — Soprano. Tel Aviv Aug. 8; Jerusalem Aug. 9.

Israel Trio Menahem Breuer — Violin, Zvi Harel — Violoncello, Alexander Volkov — Piano, with Rubin Welsel-Caputo — Soprano. Jerusalem July 24; Tel Aviv July 27.

* Tickets will be on sale from July 3, 1977, at the following agencies: Jerusalem: Chama and Ben-Naim. Tel Aviv: In all ticket agencies. Haifa: Kapat Haifa and other

BEETHOVEN: PIANO SOLOS

Soloists: Rudolf Buchbinder, Joseph Kallchstein, Mindru Katz, Pinna Salzman, Gerhard Oppitz. Tel Aviv July 30, Aug. 2, 3, 4, 7, 9, 10, 14; Haifa Aug. 13.

OPEN CONCERT

The Israel Philharmonic Orchestra, conducted by Zubin Mehta. Kikar Malchei Israel (City Hall Sq.) Tel Aviv July 26. Free admission.

YOSEF TAL:

"The Death Of Moses" (Requiem)

BEETHOVEN:

Piano Concerto No. 5 ("The Emperor")

BEETHOVEN:

"David et Eli-Godli" ("Mount of Olives") The National Choir "Elmal", directed by Stanley Sporker.

Piano Soloist: Rudolf Buchbinder

Jerusalem Symphony Orchestra — Israel Broadcasting Authority, conducted by Uri Segal. Tel Aviv Aug. 1; Haifa Aug. 2.

VOCAL MUSIC CONCERT

Tel Aviv: "Leda and the Swan" Mark Kopytman: "Doy and night arise in the heavens" Text from "The Book of Inanna" Haron. Ben-Zion Orgad: "Death Came to the Wooden Horse Michael". Renaissance vocal works by Hassler, Biber, Kuhnman, Castoldi. Soloists: Adil Elzou-Zak and Gila Yaron. Conducted: Noam Sherif. Jerusalem Aug. 3; Tel Aviv Aug. 4.

BACH: CANTATA NO. 5

SCHOENBERG: "JAKOBSLEITER" ("JACOB'S LADDER") STRAVINSKY: SYMPHONY OF "PSALMS"

South-Germany Radio Choir, Stuttgart — directed by Marius Voorberg, and Bavaria Radio Choir — Munich. Radio Symphony Orchestra of Stuttgart, conducted by Michael Gleden. Jerusalem Aug. 7; Tel Aviv Aug. 8.

BEETHOVEN: "LIEDER ABEND"

Herman Frey — Baritone, J. Kallchstein — Piano. Tel Aviv Aug. 6; Jerusalem Aug. 8; Haifa Aug. 10.

CLOSING CONCERT

BEETHOVEN: MISSA SOLEMNIS

Radio Symphony Orchestra, Stuttgart, conducted by Gari Bertini. Radio Stuttgart Choir and Radio Munich Choir. Jerusalem Aug. 9; Tel Aviv Aug. 10; Caesarea Aug. 11.

BAT SHEVA DANCE COMPANY WITH GALINA AND VALERY PANOV.

Choreography: Donald MacCayle, Yair Vnrdl Music: Mendelsohn, Alberto Guastiera Scenography and Costumes: Donald MacCayle, Bertha Kwarza. Lighting: Ben Zion Munitz. Jerusalem July 18; Tel Aviv July 19, 20, 26; Haifa July 21.

THE ROYAL BALLET

VAN VLAADEREN, BELGIUM

Director: Jeanne Brabant; Choreography: Jeanne Brabant and André Leclair. Music: Esch, Bartok, Offenbach, Glorieux, Crumb, Ravel. Haifa Aug. 8; Caesarea Aug. 6, 7; Jerusalem Aug. 9; Tel Aviv Aug. 10, 11.

CAROLYN CARLSON

DANCE THEATRE OF THE PARIS OPERA

"This, that and the other" Music: "Igor Valtchovitch." Choreography: Carolyn Carlson. Tel Aviv July 30, 31; Jerusalem Aug. 1; Caesarea Aug. 2; Haifa Aug. 3.

GRAND BALLET DE TAHITI

Choreography and Artistic Director: Gillo Holland. Costumes: Jaret Amosau. 50 dancers, singers and players. Tel Aviv July 24, 27; Jerusalem July 25, 28; Haifa July 26. Represented in Israel by the Impresario Bruch Gilion.

NATAL THEATRE COMPANY, SOUTH AFRICA IN — UMABATHA

A Zulu musical, based on "Macbeth", adapted to the customs and music of Zululand. By: Welcome M'asini; Director: Prof. Elizabeth Sheddin. Directed by Peter Schoitz. Jerusalem Aug. 11; Tel Aviv Aug. 13; Caesarea Aug. 14. Represented by Roman Messing "Ernes".

THE CHAMBER THEATRE, TEL AVIV — PREMIERE

S.Y. Agnon: "And the Rugged Shall be Made Level". Tel Aviv Aug. 7, 8.

THE NATIONAL THEATRE

"HABIMAH"

Mollare: La Malade Imaginaire. Tel Aviv July 18.

PAST AND PRESENT IN SONG AND DANCE

ETHNIC FOLKLORE EVENING

Caesarea Aug. 10.

KIBBUTZ CHOIR

Renaissance, Contemporary and Israeli music. Conducted by Avner Itai. Tel Aviv July 31.

p.m. From Netanya: Egged tours office, Kikar Ha'atzmaut, at 6.45-7.30 p.m.

THE VIEW FROM AQABA

THE TRUCK coming from Ma'an had just curved around the last mountain, bringing Eilat into view. Aqaba, where the vehicle was headed, was down to the left and for the moment concealed. Referring to what was not hidden, the driver, pointing with his finger, said:

"All that will be finished in five, maybe 10 years. We waited 400 years for the Turks to leave, so what we have waited so far is nothing. Like the Turks and the English, the Jews will go too. But in Aqaba you won't have to think about the Jews, because it is peaceful there — because there we are all Muslims."

That bellicose preamble welcomed us to the "Gulf of Aqaba," as the Jordanian Government map labelled it. The Town of Eilat naturally wasn't indicated. The atmosphere of self-delusion thickened like the hot air outside as the lorry rolled down the dusty ochre ridge into Aqaba itself.

The journey ended at the café of the Fish Hotel (*Fondak Samak* in Arabic), a tumbledown wooden veranda on the shore's edge, serving imported beer in frosted mugs for the locals and bottles of Scotch for the "tourists" from Jeddah, who flock north from Saudi Arabia for no other purpose, except perhaps for the "cool" 40°C weather the Gulf offers in the summer.

The eastern corner of the café is boarded up, causing the sweeping view afforded to the clientele to be composed solely of Sinai, Eilat and the Negev. Only from Aqaba could Eilat look so impressive. The concrete-box nature of its design, which makes it an architectural eyesore from close quarters, is not detectable from Jordan; and the people in downtown Eilat are denied the view of the broad back of mountains in the Negev and Sinai, that you get from the Fish Hotel café.

No matter. For those drinking at the Fish Hotel the view definitely is a mirage, a bad side-effect of the summer heat, perhaps. "The other side" is talked about, but no more so than in cafés in Amman or Aleppo. The main interest, in any case, seems to be not in something that may or may not be there, but in something that is notably absent — women.

Every man in Aqaba is dressed to kill. Words like "netty" and "tapered" can't begin to describe their attire. A seller hat covering a mop of aloofed-back hair, with a fish-net tank top stretched to the snapping point, and almost indecent shorts, are a common uniform in Jordan's only port town. It is therefore a tragicomedy that is enacted nightly at the Fish Hotel café, the only place to drink other than the first-class hotels.

The conversations are about pick-ups that never take place, something comparable to a Beckett or Pinter play, where the dialogue is for effect only. There are a few women, the trickle who fly down from northern Europe. But it is rare indeed to see them outside the cocoon of the Holiday Inn, which, like the town's half-dozen other hotels, is barely occupied in the summer, anyway.

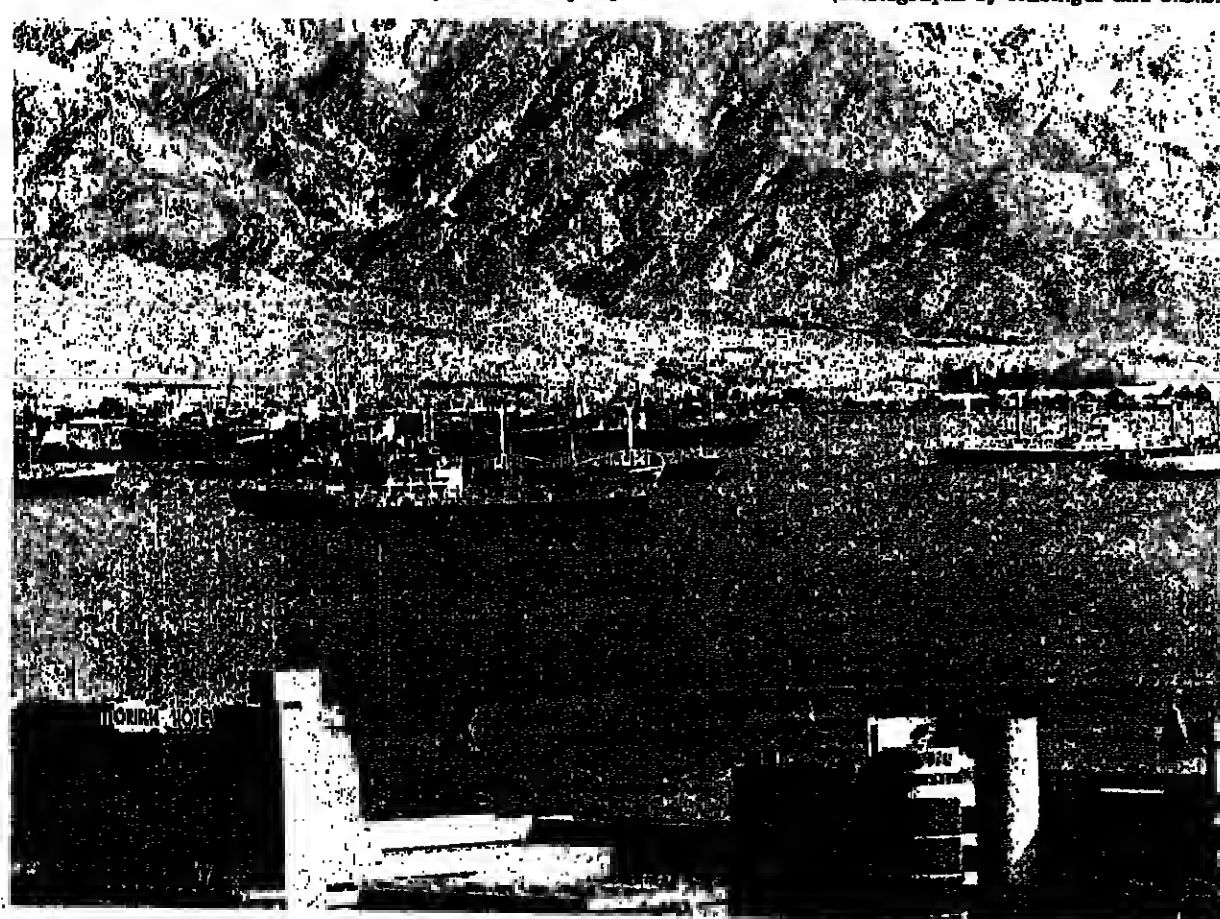
The corollary of Aqaba's dearth of visible women is too much unwelcome attention for the few who are visible, which means that public beaches are a no-no for female tourists. But the solution is simple. All the first-class hotels

We in Israel are accustomed to sitting on the beach at Eilat and gazing across the water at neighbouring Aqaba. ROBERT D. KAPLAN describes the scene from the other side of the bay.



Two views of Aqaba. Below, the hotels of Eilat in the foreground.

(Photographs by Rubinger and S.B.S.)



have immaculate beaches, which cost the equivalent of IL7.50 for a day's use. That includes the use of beach chairs and umbrellas.

The situation for Western women in Aqaba is not what you'd call a problem, especially after several months spent in Arab countries. It is just one of the drawbacks you willingly put up with in order to enjoy the benefits.

And in the case of Aqaba versus Eilat there are many. It is not a question of one place being better than the other. Rather it is a matter of choice, since both

places are quintessential examples of the best and worst traits of their respective cultures. The disadvantages of one town are the advantages of the other and vice versa.

HISTORICALLY, the two ports were really one, with the site of ancient Jewish Eilat located north of present-day Aqaba.

First mentioned in Chapter II of Deuteronomy, when the children of Israel passed through the area en route to Moab, the place was developed by Solomon and King

Azariah of Judah. Thereafter it was controlled by Nabateans, Romans, Ptolemies, Byzantines and Crusaders. During early Islamic times, it was a stronghold on the pilgrimage route to Mecca.

Practically deserted for 500 years, Aqaba was redeveloped by the Turks in the middle of the 19th century, and after World War I the British built a small harbour there.

With the Israeli victory in the War of Independence, Aqaba became Jordan's only outlet to the sea. The developing port was enlarged with British assistance.

In 1961, and today Aqaba, with its great phosphate storage and loading facilities, looks across the Gulf at the rival installations at Eilat.

The architectural rape of Eilat's exotic physical setting is complete, from the American-style shopping plazas to the square, neon-like café tables peckmarking them. There are things to sustain one, though, like decent bookshops and streets that both sexes actually walk on at night.

And one must admire the people who in three decades have built a town that surpasses Aqaba in population and amount of shipping tonnage handled, despite the fact that in 1947 what is now Eilat was the wasteland of Umm Rashran and Aqaba was a town of a few thousand inhabitants. Today Eilat boasts a population of 20,000 while Aqaba has less than three quarters that number. Eilat has hotels to Aqaba's six.

But dirty beaches and the "tourist rip-off" phenomenon, foreign to Aqaba, are the ugly companions of major tourist development. At a sidewalk café in the plaza opposite the Eilat bus terminal, hounded as advertised at IL5.50. But with VAT, 50 per cent service tax and IL2 for the pitia, the bill for a plain coffee of hounous was IL10, and the waiter forgot to bring the coffee and wipe the table clean. In Aqaba, the equivalent of another IL2 would get a portion of chicken with salad and yogurt on a clear marble table, standing on a dark dust floor dotted with water and chairs under a slow-moving fan.

In Aqaba you sacrifice conveniences (such as air conditioning) for ambience. To begin with, Aqaba—meaning "ascend"—is one of the Middle East's great place names associated with some military exploit. Mosy of Alamein, Gordon at Khartoum, for example. Aqaba conjures up the memory of T.E. Lawrence who, on July 6, 1917, with an army of Beduin, "raced through a driving sandstorm...and appeared before the sea." Lifting the tiny port from a long Ottoman sleep, mainly because the Turks ran out of food and water slightly before Lawrence's men did.

THE TOURIST Ministry in Amman advertises the land from Petra south as "Lawrence country." Indeed it is, if only because the landscape lives up to the description of it in *Seven Pillars of Wisdom*. While the road journey from Tel Aviv or Jerusalem south to Eilat is mostly through bleak undramatic desert spiced with occasional wonder like the desert at Mitzpe Ramon, or a station south of the Dead Sea, the journey from Amman to Aqaba is far more spectacular.

From Ma'an south, the highway traverses the route taken by Lawrence's force, offering the traveller what one writer calls "one of the wonders of the world" — Ras Al Naqab, the beginning of the Arabian desert that stretches all the way to Yemen.

Imagine driving on a gravelly plateau for hours until it ends abruptly in a winding descent. Thousands of metres below, extending to the horizon, is a dry elerra dotted with steeply rising mountains of red and coppery-black rock, with a

black film veiling the vista like a thin curtain. Lawrence described this scene as "a window in the wall of Mo" after "days of travel on the plateau in prison valleys."

An hour's drive further south is Lawrence, in Lawrence's time a cattle market for the Howelitat Beduin and now the only rest stop between Ma'an and Aqaba. Here you can drink mint tea if the insects don't scare you away.

There are also glimpses of the highway on the way down, but not one hurried by British-led Beduin in World War I. This modern seven-year-old version of it, built with funds from a development loan given to Jordan by West Germany, is a freight railway. Travel for the tourist means either a short taxi, a 10-hour bus ride from Amman, or hitchhiking trucks.

My wife and I did the latter from Ma'an, having spent the night at Petra.

Driving on the Israeli side, the Red Sea just seems to creep up on you after running out of sand in the valley. But from Jordan, the first glimpse of the water is from the mountains above and the view is more dramatic.

THE TOWN of Aqaba is exotic simply because, despite the slow stimuli received from 20th-century events, it was never really built up; it was just one more coal-mining town east of Suez, like Colombo in Ceylon. The two expensive hotels are located at the western edge of the beach, not giving the atmosphere of the rest of the town. It costs the equivalent of IL420 for a double room at the Holiday Inn, where the air conditioning works, and IL150 for the same at the Coral Beach Hotel where, I was told by a Jewaiti — originally from Palestine, and in Aqaba "to get a glimpse of the homeland I can't wait" — the air conditioning was functioning. The other four hotels average IL80 a night for a double room.

Even after a late, the streets of Aqaba are sleepy, except for the jells of children buying loaves in a road filled with fruit and vegetable shops and small restaurants. There is a nearby shop selling the highest quality Beduin handicrafts I have ever seen, from small handbags to camel saddlebags. But the prices here, around the equivalent of IL400 for much of the merchandise, and the shop owner refused to bargain, claiming his wares were so good he didn't have to.

Nightlife in the summer means taking advantage of the air conditioning in the empty Holiday Inn lobby or sitting in the open air at the Fish Hotel café, where at least the music is much better — up-to-date rock hits interspersed with racy Egyptian melodies and songs by Wardah Djezzeria, apparently the successor to Umm Kulthum.

In other words, after a few days of "atmosphere," Aqaba becomes sitting. There is nothing to "do" as there is in Eilat. There is a cinema but if your tastes rise even slightly above the Bruce Lee karate genre, forget it.

A group of young male British travellers we met weren't bored however, and they had been in town for a few months, camping by a garbage dump between two beach-front hotels.

I mentioned that there was more action in Eilat. They had never been there, but said, "It probably isn't any good." I asked why. They said because "that's where everyone else goes," meaning other young travellers like ourselves. They were working on a local construction site, hoping to save enough money to go to Egypt.

Anything a professional achieves by careful calculations and long experience, the new Agfa Optima does for you automatically.

The Agfa Optima with the electronic computer is the latest in cameras.

You will only be able to appreciate fully its capabilities and design after you handle it yourself.

Ask to see it at your photographic dealer. And here is why:

Quick loading. After loading, the lever does not return to its original position, but remains ready for new instant loading. When you shoot a quick series of pictures, you'll appreciate this small innovation.

Sensor-operated. Only the very slightest of touches and you've caught your picture. The camera remains firm and you don't spoil your picture.

Easy-to-read distance markings. With one glance and without any calculations, you can set the desired distance.

Pocket-size. All the wonderful innovations of the Agfa Optima-Electronic fit into its 10.4 x 6.9 x 5.6 cm. size, not much more than a cigarette packet. You'll like its beautiful exterior design.



Red/green signal tells you when you have insufficient lighting and saves you spoiling a picture. The green light tells you that the light is right, and you're assured of another perfect picture.

Extra-brilliant viewfinder and enlarger. The picture you see in the viewfinder is almost twice as large as that in other cameras. Every detail is clear which helps you plan your picture perfectly.

A delayed action mechanism enables you to be in the picture too.

A tiny electronic computer, built into the compact size of the Agfa Optima-Electronic, automatically controls lens aperture and shutter speeds. Lens openings are not confined to a few fixed sizes, but operate exactly according to light conditions. With this camera you can get a 15-second exposure time — ideal for night shots.

The camera 4 element lens is a Color Solitar 2.8/40 mm. with a mechanism which focuses all four elements and not only the outer one as is the case with the majority of cameras. The Agfa Optima-Electronic gives exposures of from 15 seconds to 1/500 of a second (Optima 535) and up to 1/1000 of a second (Optima 1035).



With Agfa AGFA-GEVAERT It's successful

TEL-AVIV UNIVERSITY

The Overseas Students' Unit offers academically qualified, English-speaking students the following programmes:

- 1. ONE-YEAR PROGRAMME**
in the freshman, sophomore, junior and senior years of study. These courses are preceded by a one month or a ten week Hebrew-language Upan.
- 2. FOUR-WEEK SUMMER SESSION**
in July

For detailed information apply to: Overseas Students' Unit, Tel Aviv University, Building "B," Student Dormitories, 69 Rehov H'Universita, Ramat Aviv, Tel Aviv. Tel. 420689.

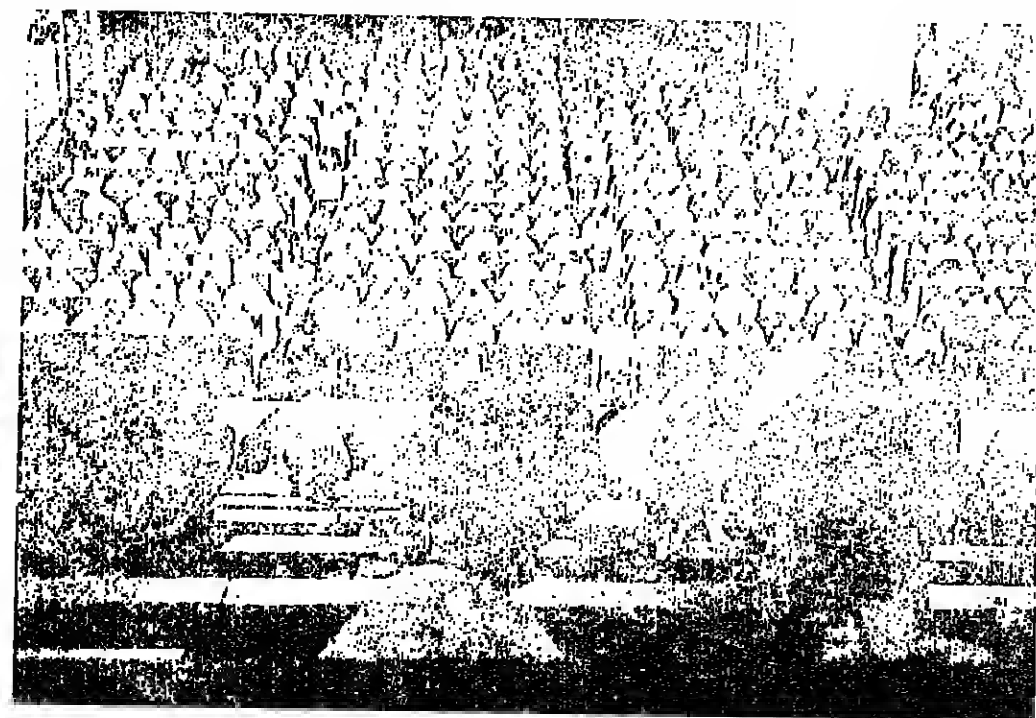
The Jerusalem Language Centre offers

English Summer Courses

for children and youth (6-17 years)
four times a week (Sun., Mon., Wed. and Thurs.)
9.30 a.m.-12 noon
for the months of July and August.
July course begins on Sun., July 3.

Fee: IL450 per month plus v.a.t. including refreshments
Registration: mornings 9 a.m.-12 noon — afternoon 4-8 p.m.
6 Rehov Hazanovitch (near Kupat Holim Strauss)
Tel. 02-24181/2/3

هكذا من الأصل

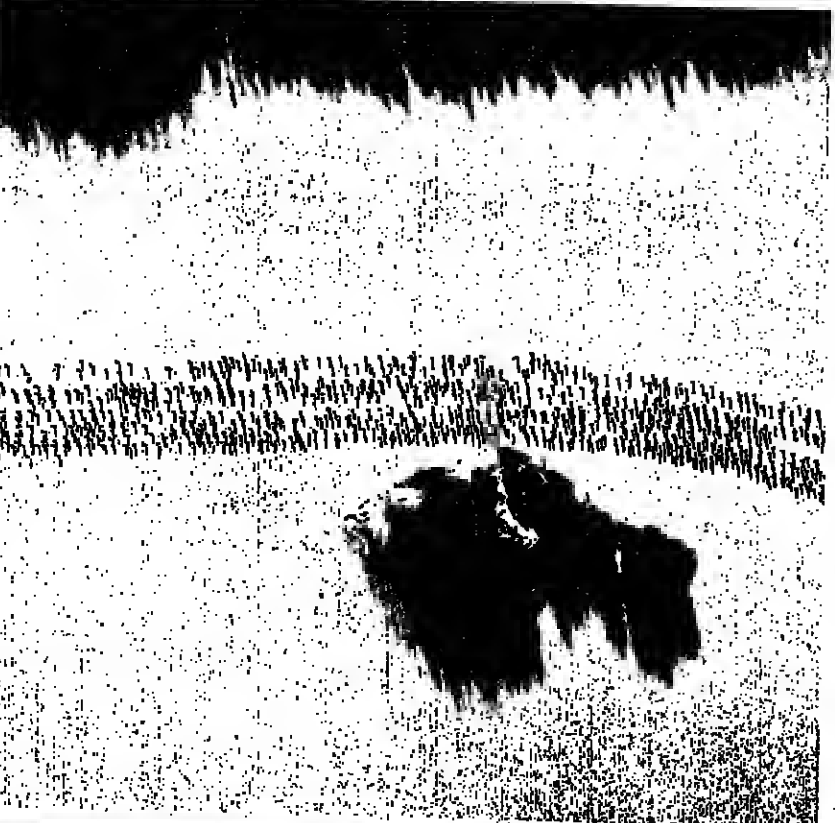


(Above left) Bernhard Moosbrugger: 1962, The Council. (Right) Rene Burri: 1963, Che Guevara. (Below left) Fred Bolsonnas: 1988 After the opera. (detail). (Right) Georg Gernler: 1971 Los Angeles

SWISS PHOTOGRAPHERS



(Below) Josef Bischofberger: 1974, Ski marathon, aerial view.



Gil Goldfine

"SWISS PHOTOGRAPHERS from 1840 until Today" is not, as the title might imply, an historical visual documentation of Switzerland, but rather a generalized synopsis of the technical and subjective aspects of the Swiss photographic medium of the past 130 years. In fact, other than the occasional peek at the snow-capped Alps, there is absolutely nothing uniquely "Swiss" about this exhibit, now at the Tel Aviv Museum.

Conceived and organized by the Pro Helvetica art foundation, the show contains 300 prints by 117 photographers and was first shown at the Zurich Kunsthhaus in 1974. One of the exhibition's major objectives, to achieve an in-depth inventory of Swiss photography, was certainly realized, considering the quantity, diversity and historical perspective on view. Despite the tremendous range of technical proficiency, subject matter coverage and pictorial interest, it is the occasional print within the mass that truly makes its presence felt.

Except for two brief introductory series, the first illuminating the social significance of the early daguerreotypes and calotypes through a gallery of splendid portraits, and the second showing historical events in Switzerland, the layout has been arranged according to subject, not chronology. This is a method designed to maintain interest by expanding the time base vis à vis the visual content of architecture, costume, events, and technical advancements of the art. It forces the viewer to examine and enjoy differences in interpretation and style within the limited boundaries of a particular topic.

Sections are entitled: Image of Man, The Reportage Portrait, Collective Portraits, Nature, Aerial Photos, Snapshots and Gags, Montage, The Essay, Reportage. They're all there, shot by amateurs and greats like Hans Fiesler, Fred Bolsonnas, Paul Senn and Werner Bischof. (Tel Aviv Museum, 27 King Saul Blvd., open daily from 10 to 6, Tuesdays from 10 to 1 and 4 to 10, Fridays till 2, until the end of August.) □



POST PULLOUT GUIDE The Poster

MUSIC

All events start at 8.30 p.m. unless otherwise stated.

Jerusalem

YOUTH ZIMBIAH — Festive Opening — twenty choirs from abroad and two from Israel. The Rubin Academy Chamber Choir, Jerusalem. Conductor: Stanley Serber. Will sing "Where are You" by Gustav Mahler and "Time for Everything" by Shostakovich. The Kibbutz Art Choir (conductor: Dan Fogel) will perform "Song of Songs" by Y. Braun. Each of the foreign choirs will contribute one song; the concert will close with the prize-winning singing of Yehuda Elior's "The Joy of Singing" by Yehuda Elior, sung by all choirs together. (Binyoni Ha'omah, Wednesday)

ISRAELI YOUTH CHORALE — (11-13) SERIES — The Daniel Quartet in a special programme conducted by Noam Sheriff. (Tasvia, 30 Ibn Ovirol, Saturday at 11.11 a.m.)

ISRAELI CHAMBER ORCHESTRA — Rudolf Barakni conducting works by Purcell, Shostakovich-Barakni, and Beethoven. (Tel Aviv Museum, Sunday)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

THE EMIGRANTS — A bitter scoring story of two emigrants from a communist country, a peasant who left to make money and on intellectual who escaped to write a book on freedom but lost the urge. (Khan, opposite Railway Station, Saturday and Tuesday)

MARATHON — A four de force of a play by French playwright Claude Cornillet, about three men running a marathon race; under the brilliant direction of Bogdan Jonathann Hrtzer, with the Khan's cast of three actually running for about two hours. (Khan, opposite Railway Station, Monday)

THE TAMING OF THE SHREW — The Camer's production of Shakespeare's comedy about the man who treated a woman the way he treated his horse in the circus, and proved the method's effectiveness, in Yael Mili's interpretation which attempts a lot and goes nowhere. (Jerusalem Theatre, Saturday through Thursday at 8.30 p.m.)

Tel Aviv

ALL MY SONS — Arthur Miller's play about WWII profiteers, produced by the Camer Theatre. (Camer, 101 Disengoff, Saturday, Sunday, Tuesday, Wednesday and Thursday at 8.30 p.m.)

DO YOU KNOW THE MILKY WAY — A feeble contrived play set in a mental asylum about a soldier seeking his lost identity after returning from war. (Habimah's Small Hall, Sunday and Monday at 8.30 p.m.)

DEEP WATER — New Habimah production by Hillel Mittelman. Directed by Amri Kishin. Attempts to enter the lives of a group of youths who are at once the products of their society and at variance with it. (Habimah's Small Hall, Tuesday, Wednesday and Thursday at 8.30 p.m.)

THE GOOD WOMAN OF SETSUAN — Habimah's production of Brecht's play, translated by Shimon Sandbank, about a good woman destined to live in a corrupt world of sinners. (Habimah's Large Hall, Saturday)

THE HOUSE OF MAN — With Zahara Karmi. (Tasvia, 30 Ibn Ovirol, Thursday at 8.30 p.m.)

MARATHON — (Nahmani Hall, 17 Nahmani, Saturday and Tuesday at 8.30 p.m.)

FRIDAY, JULY 1, 1977

THE JERUSALEM POST MAGAZINE



Illegal Italian immigrants discuss their plight in a scene from Arthur Miller's 'View from the bridge.'

ENTERTAINMENT

Jerusalem

THE AMBASSADORS OF ALOHA — From Hawaii: 20 dancers, singers, musicians. (Binyoni Ha'omah, Saturday at 8.30 p.m.)

AMERICAN POPULAR SONGS — Tripi Rosenfeld sings songs of Louis Armstrong, Dorothy Parker, Leonard Cohen, Bob Dylan. (Tasvia, 30 King George, Monday)

CAPITAL LETTERS — Programme of dance by Rina Shoham and poetry, read by Pinhas Koren, poems by Lea Goldberg, Nathan Alterman, Yehuda Amichai and others. (Khan, opposite Railway Station, tonight)

CHOCOLATE, MENTHA, MASTIK — (Ohel Beit Arlosoroff, 6 Beldunon, Tuesday at 9 p.m.)

HASHIDIO POP — With the Dispersa Yeshiva Band. (Tasvia, 30 King George, Tuesday)

ISRAEL MY BELOVED COUNTRY — Hag Ashash Mahiver sings Israeli folk songs. (Tasvia, 30 King George, tonight)

KALINRA — Favourite Russian songs. (Binyoni Ha'omah, Saturday at 8.30 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — Musical comedy with Gad Yagel, written by Dan Almagor, Dani Raviv, Yosef Silberberg, Dudu Topan and Yonatan Ofran. (Belt Ha'om, 11 Beldunon, Tuesday at 8 p.m.)

RAGTIME AND BLUES — With regular Tasvia singers and musicians. (Tasvia, 30 King George, Saturday at 8 p.m.)

YOUR PEOPLE ARE HERE — Pop musical based on the Book of Ruth. In English. (Hilton Hotel, Saturday and Wednesday at 8 p.m.)

RECORDS

"ZOOT ALLURES" (Warner Bros. R 58398) — Frank Zappa's indomitable composing virtuosity is again demonstrated in this album. His style ranges from the flowing form of the title track to the controlled drive of "Black Napkins," in which he shows Carlos Santana something about guitar playing. As a lyricist Zappa tends to the stinky, but in "The Torture" he manages some effective verbal phrasing.

QUEEN: A DAY AT THE RACES (EMI EMD 104) — Queen's follow-up to "A Night at the Opera" is a small leap forward in the step taken by their first album. They seem to have mellowed somewhat, abandoning their earlier Matronice. Apart from the opening track, "The Year Mother Down," the album is subdued as much along the lines of "Somebody to Love," which opens the two. The disc contains some gems and the overall conception is immediate — a record fit for Queen.

HOT SHOT (RCA FPL 518) — U music were food, Andre Papp's album would be a McDonald's. Such supermarket music is recommended only to those who like their music weak and sugary. Nevertheless, the orchestra is competent and the tunes infectious.

THE ISRAELI NATIONAL OPERA: Producer: Edis De-Philippis; Conductor: George Singer, Alexander Tarski, Arish Levanon.

RECORDS: "The Barber of Seville" (EMI) on: Shimon Sandbank/Pomala Read; Basher; Scarpiatt (Haifa Auditorium, Wednesday)

Haifa

OPEN AIR CONCERT — Classical and Israeli music by The Israel Police Orchestra. (David's Tower, Monday at 8 p.m.)

Tel Aviv

ADAM AND HAVAI — Musical comedy by Yonatan Ofran. (Ohel Beit Arlosoroff, 6 Beldunon, Saturday and Wednesday at 9 p.m.)

BECKY FREESTADT — In a new show of humorous musical sketches, "Smile My Beloved Country." (ZOA House, 1 Donat Frisch, Saturday at 8 p.m.)

CHOCOLATE, MENTHA, MASTIK — (Ohel Beit Arlosoroff, 6 Beldunon, Tuesday at 9 p.m.)

EVENING WITH ARIK LAYE — Songs and entertainment. (Bat Dor, 80 Ibn Ovirol, Saturday at 9 p.m.)

HAGASHASH MAHIVER — In a new programme of political satire. (Belt Ha'om, 11 Beldunon, Tuesday at 8 p.m.; Wednesday at 7 and 9.30 p.m.)

MATTI OASPI — Songs and guitar. (Tasvia, 30 Ibn Ovirol, tonight at 9 and midnight; Saturday at 10.30 p.m.)

A MAN WITHIN HIMSELF — Songs by the folk and rock composer/singer Shalom Hanoch and his group. (Tasvia, 30 Ibn Ovirol, Sunday at 8 p.m.)

THE MELODY RETURNS — Songs by the Kibbutz Music Club. (Tasvia, 30 Ibn Ovirol, Wednesday at 9 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — (Belt Ha'om, 11 Beldunon, Saturday at 8 p.m.; Monday at 9.30 p.m.)

DANCE

THE HAIFA PICCOLO BALLET — Choreography: Lis Schubert, 8 Variations for 4 Dancers, music: Benjamin Britten; "The Hopps," music: Arthur Oethun. (Haifa Auditorium, Thursday at 8.30 p.m.)

THE ISRAELI NATIONAL OPERA: Producer: Edis De-Philippis; Conductor: George Singer, Alexander Tarski, Arish Levanon.

RECORDS: "The Barber of Seville" (EMI) on: Shimon Sandbank/Pomala Read; Basher; Scarpiatt (Haifa Auditorium, Wednesday)

RECORDS: "The Barber of Seville" (EMI) on: Shimon Sandbank/Pomala Read; Basher; Scarpiatt (Haifa Auditorium, Wednesday)

RECORDS: "The Barber of Seville" (EMI) on: Shimon Sandbank/Pomala Read; Basher; Scarpiatt (Haifa Auditorium, Wednesday)

RECORDS: "The Barber of Seville" (EMI) on: Shimon Sandbank/Pomala Read; Basher; Scarpiatt (Haifa Auditorium, Wednesday)

Haifa

ENTERTAINMENT '77 — Laughing, singing, dancing, with Trivka P.K., Jackie Elkhoyam, and Deri Ben Zeev. (Oran Theatre, Herzl St., tonight at 9.30)

HAGASHASH MAHIVER — (Shavit, 3 Haaport, Monday at 9.15 p.m.)

KALINKA — (Shavit, 3 Haaport, tonight at 9.30)

SOLA SOLA — African tribal dances + songs produced by native Africans, with a cast of 18. (Haifa Auditorium, Saturday at 7 and 9.30 p.m.; Sunday and Monday at 8.30 p.m.)

OTHER TOWNS

ADAM AND HAVAI — (Holon, Rina, tonight at 9.30; Kiryat Shmone, Shinar, Tuesday at 9 p.m.)

ARIEL ELBER — The popular Israeli rock singer performs with his group. (Nahariya, Punguin Cafe, tonight at 9)

CAPITAL LETTERS — (Kiron, Thursday)

CHOCOLATE, MENTHA, MASTIK — (Kiryat Haam, Beit Ha'om, tonight at 9)

EVENING WITH ARIK LAYE — (Olatayim, Shavit, tonight at 9.30)

HAGASHASH MAHIVER — (Ramat Gan, Ordeas, tonight at 8.30 and 10.30)

A MAN WITHIN HIMSELF — (Ayelet Hashahor, tonight at 10; Herzliya, Saturday at 9 p.m.)

MY COUNTRY, I'VE RIDICULED YOU — (Olatayim, Hadar, tonight at 9.30)

FOR CHILDREN

ONDERELLA — Play of the famous children's fairy tale. (Kiryat Shmone, Monday at 4 p.m.)

THE KEYHOLE AND THE STORY OF COLOURS — Mime and puppet show by the Kay players. (Jerusalem, Israel Museum, Wednesday at 3.30 p.m.)

THE SCRAP COLLECTORS — British film with Hebrew subtitles. (Jerusalem, Israel Museum, Thursday at 3.30 p.m.)

THUMBOLINA — Tripi Shavit sings the songs of Danny Kaye. (Haifa, Oran Theatre, Tuesday at 10.45 a.m.)

THE WIZARD OF OZ — With Arik's puppet theatre. (Tel Aviv, Beit Ha'om, Wednesday and Friday, Monday at 5 p.m.; Ashdod, Ra'el, Tuesday at 4 p.m.; Netanya, Esther, Wednesday at 4 p.m.; Petah Tikva, Shalom, Thursday at 4 p.m.)

For last-minute changes in times of performances, or where times are not available, please contact Box Office.

WHAT'S ON

Notices are accepted for this column at the rate of IL16.20 per line including VAT; publication daily over a period of a month costs IL270.00 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

Phot a Tree to Israel with Your Own Hands: free tours for planters to the hills of Judea leave every Monday and Wednesday from Jerusalem and every Monday and Wednesday from Tel Aviv. For details and registration please call Visitors Department: Keren Kayemeth LeIsrael (Jewish National Fund), in Jerusalem, King George Ave., corner Rehov Keren Kayemet, Tel. 02-52921. In Tel Aviv, 98 Rehov Hayarkon, opp. Dan Hotel, Tel. 02-22440.

CONDUCTED TOURS

Hadassah Tours
Due to Dental School Conference there will be no tours on Sunday, July 6, 1977.
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.30 p.m. and 2.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building. No charge. Buses 18 and 27.
2. Mt. Scopus Hospital: Tours from 9.30 a.m. to 12.30 p.m. No charge. Buses 0 and 28. Tel. 08121.
3. Morning half-day tour of all Hadassah projects, \$4 per person towards transportation. By reservation only. Tel. 418388.
4. Hebrew University, tours in English at 9 and 11 a.m. from Administration Building. Givat Ram Campus, Mount Scopus Building. Buses 9 and 28. School of Education bus stop. Further details: Tel. 35420.
5. American Mission Women, Guest Tours — Jerusalem — Tel. 521608, 222446.

American Peylin. Tours of youth projects and Peylin-founded educational institutions. Tel. 02-521433, 9 a.m.-2 p.m.
Emunah-World Religious Zionist Women's Organization. Tourist Centre, 28 Rehov Ben Maimon, Tel. 02-521466, 02520, 511038.
Tourists and Visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern buildings. Free guided tours weekdays between 10.4. Bus No. 8 Kiryat Moshe, Tel. 025201.

MISCELLANEOUS

Jerusalem Biblical Zoo. Schneller Wood, Ramat. Tel. 014822, 7.30 a.m. — 7 p.m. Jerusalem Hilltop and Intercollegiate. The only Jewellers in Israel with a worldwide guarantee. H. Stern Jewellers. Duty and tax free.

The Jerusalem Opera presents: "L'Amico Fritz" by P. Macchi. Musical director: Gershon Stern. Director: Jacobo Kaufmann. 3.77, 9.30 p.m. The Jerusalem Khan Theatre. (Opposite Rattalim).

Tel Aviv

CONDUCTED TOURS
American Mission Women, Guest Tours — Tel Aviv — Tel. 520187, 54106.
Emunah — World Religious Zionist Women's Organization. Tel. 44018, 35042.
Rehov Ibn Gibril. Tel. 44018, 35042.
World Wide Tourist Office, 118 Rehov Hayarkon. Tel. 523339, 9 a.m.-6 p.m.

Condoas Hndasah-Wise Office, 118 Rehov Hayarkon. Tel. 227059, 9 a.m.-2 p.m.
Pleasant Women — No'am. Free morning tours, Sunday, Tuesday, Thursday, by appointment. Call Tel. 261111, ext. 090, Tel Aviv.
Magen David Adom is Israel Headquarters — 60 Rehov Ohelot Israel, Tel Aviv. Visitors — Please call 38222 between 9.00 a.m. and 2.00 p.m. to arrange visits to our Central Blood Bank in Jaffa and for information regarding other Magen David Adom installations.

Tel Aviv University escorted tours. For appointment, call Guest Section, 06-426741, 10-12 a.m.

ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 265261, 722261-2; ORT Jerusalem, Tel. 266676; ORT Netanya, Tel. 22922.

MISCELLANEOUS
Tel Aviv Hilltop. The only Jewellers in Israel with a worldwide guarantee. H. Stern Jewellers. Duty and tax free.

Halfa
Problems Museum, Biological Institute and Zoo — On Ha'em, Rehov Hayarkon, Tel. 58533. Daily, 9 a.m.-2 p.m., Sat. 9 a.m.-2 p.m.

Rehovot
Weizmann Institute of Science — Conducted tours, Sun. to Fri. at 10.30 a.m., starting from the lobby of the Stone Administration Building.



Zionist Organization of America 80th National Convention

is pleased to invite you to a
Music and Dance Festival
Under the Stars

at Caesarea Amphitheater
Sunday, July 10, 1977 at 8.30 p.m.

* **YEHORAM GAON** — Israel's Most Renowned Acting and Singing Star
* **MIKE DUSTIN** — Famous American-Israeli Entertainer
* **"ANACHNU KAN"** — Russian Settlers Folk Ensemble
* **"INBAL"** — Outstanding Yemite Dance Theater

The Israel Defense Forces Orchestra
The Children's Choir of Tel Aviv-Yafo
ITZHAK GRAZIANI
Musical Director

LASZLO ROTH
Conductor

One hundred and fifty artists on stage in an unusual spectacle in the dramatic setting of the Roman Amphitheater Caesarea. A combination of talent specifically assembled in honor of the Z.O.A. 80th anniversary. A rare opportunity to enjoy Israel's greatest stars in an English-language programme.

A LIMITED NUMBER OF TICKETS on sale at: ZOA House, Israel Government Tourist Offices, Ticket Agencies and Leading Hotels. TRANSPORTATION TICKETS on sale at the following Tel Aviv Hotels: Pines, Dan, Hilton, Remada Continental, Sheraton, Amstel, Samuel, Basel, Park, Grand Beach and Sinai. BUSES DEPART 8 p.m.

Z.O.A. HOUSE

ZIONIST ORGANIZATION OF AMERICA (Z.O.A.) 80th National Convention

July 6-13, 1977
Jerusalem — Tel Aviv — Caesarea — Kfar Silver
REGISTRATION OF DELEGATES
TEL AVIV

Sunday, July 9
9 a.m.—1 p.m.
4 p.m.—8 p.m.
Monday, July 10
0 a.m.—12 noon
Tuesday, July 11
9 a.m.—1 p.m.
4 p.m.—8 p.m.
Wednesday, July 12
8 a.m.—3 p.m.
7 p.m.—10 p.m.
Thursday, July 13
8 a.m.—7 p.m.

NOTE: Starting Friday, July 8, registration of delegates will continue at Z.O.A. House in Tel Aviv

Bat-Dor Studios of Dance

Director: Jeannette Ordman
Assistant Director: Shella Levi

New school year opens September 1, 1977

MODERN DANCE — CLASSICAL BALLET — JAZZ
All levels, some classes — limited places.
Special classes for professional, men and teen-agers
Children's classes — R.A.D. Method London
Registration: July 15 to 30 and from August 23 to 31
10.00 a.m. to 4.00 p.m.
30 Rehov Ibn Gibril, Tel Aviv; Tel. 03-583175

Beersheba Branch

In cooperation with the Beersheba Municipality
Opening and registration times as above.
18 Rehov Yod Yeshen, Shechem, Tel. 087-72577



After an
unprecedented
and successful
run of 34 weeks
in Tel Aviv!

Illustrious blending of
comedy and suspense.
Not to be missed!
CAROLE LOMBARD
★
JACK BENNY

in ERNST LUBITSCH'S

To Be Or Not To Be

WITH ROBERT STACK • FELIX BRESSART • SIG RUMAN
Sat., July 2, 1977 — Arco, Jerusalem, 4.00, 7.00 and 9.00 p.m.
Amami, Nova She'anna, 9.45, 9.59 p.m.

MEDIUM SUPER 8

There are several openings left
for our 6 week (July-August)

Super 8 Film Making Workshop

(Conducted in English)
MEDIUM, 21A Rehov Ben-Yahuda,
Tel Aviv, Tel. 56350

Beit Hillel Neve Shalom Partnership

are organizing

Jewish-Arab Camp

In Neve Shalom (near Latrun), Friday, July 29 — Friday, August 5, 1977

* Seminar on problems hindering Jewish-Arab cooperation
* Planning of new methods for running Jewish-Arab youth groups
* Trips, work, fun

Teachers, youth leaders, students and others interested are invited to write to P.O.B. 1832, Jerusalem, for further details and registration.
History, political science, oriental studies and psychology lecturers, willing to help with the seminar, are also sought.

Hotel Waldhaus
Dolder
Zürich
On the sunny side

Your apartment-hotel
in Zurich's most elegant area.
Twin bedded rooms with
kitchenette, balcony, marvellous
view, heated indoor swimming
pool, sauna, solarium, massage,
restaurants, snack-bar, shopping
area, own connection to
the city.

Moderate prices. 10% reduction
on room rates for Israel
residents.

The favourite hotel of Israelis
in Zurich.
New Zurich.
Telephone: 01-32 95 60, Telex: 52 277

TAVERN
BEER IS FRIENDLY
draught beer
hamburgers
steaks, chips
light meals
Happy Hours —
20% off all drinks between
5 p.m. and 7 p.m.
14 Josef Rivlin St.
Jerusalem
Off 33 Jaffa
Tel. 224600

Bertha Urdang Gallery

7a Rehov Shalom, Jerusalem
Tel. 02-265076
ESTHER SCHOR
Open Sun. 11 a.m.—4 p.m.;
Mon.—Thurs. 4—7 p.m.;
Fri., Sat. 11 a.m.—4 p.m.

A very rich meal

Eilat probably has more good
restaurants per head than any
other town in Israel. Most are fairly
reasonable, at least in comparison
with the rest of the country,
but a few have established a
solid reputation as gyp joints.

In an attempt to avoid the
latter, we consulted some locals
who, in the generous manner
typical of Eilat, immediately invited
us to their favourite
restaurant, La Coquille, on the
road to the port.

The restaurant, on the upper
floor of a building occupied by
fishermen, is pleasant and intimate,
with the mandatory
fishnet decoration. The manager,
a young man by the name of
Michel, brought an extensive
menu, but recommended a
number of items not listed.

We decided to split a number of
the first courses between us, and
worry about a main course later.
This was lucky, as the first

BILL OF FARE

courses were as much as we could
haudie.

To drink, we chose the
rather original version of egg-roll,
Savignion of Lamartine, a wine
which it has been my misfortune
not to try earlier. It was so light
and crisp that four of us managed
to polish off three bottles.

AS FOR the food, we began with a
rather original version of egg-roll,
combining the best of Chinese,
French and perhaps North
African cuisine. Filled with a mixture
of seafood and vegetables,
crisply-fried pancakes were
covered with a bechamel sauce to
which just enough tomato paste
had been added.

This was followed by a dish of
calamari (squid), to the un-
initiated in a sauce of butter and
garlic. Absolutely superb. Chnac

behind it came a dish of shrimps
in their shells in an orange sauce.
Here the cook did not fall into the
trap of making the sauce sweet,
simply because it incorporated
fruit. The gently bitter tang of the
oranges was very welcome.
Michel urged us to use our fingers
with this dish and provided finger-
bowls for the occasion.

I was a little less happy with the
dish that followed, shrimps in
cream with raisins, almonds and
mushrooms. The melange was too
much, and too rich for my palate.
Perhaps by that time I was just
satiated.

To bridge our way to the
dessert, we ordered a salad, crisp
lettuce with a good, sharp garlic
dressing.

I ended my meal with a slice of
home-made ice cream tart, which
came covered with Grand Mar-
nier. My more Spartan companion
chose the lemon mousse, which
was as spectacular in
appearance, but probably a more
sensible finale to a very rich meal.

The coffee was impeccable.
The bill, for four, came to IL520,
or IL260 per couple. □ H.L.S.

ART GUIDE

Notices are accepted for this column at the rate of IL16.20 per line including VAT; publication every Friday over a period of a month costs IL48.60 per line including VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

MUSEUMS
Israel Museum Exhibitions: Leleuro in America (colored sat.); Ancient Art (The Nebert Schimmel Collection); Old Master Drawings from the collection of the Duke of Devonshire; Jacques Carleman, "Objets Intouchables"; Children of the World Paint Jerusalem (closed Sat. p.m. & Tue. eve.); Liliane Knapich, Paintings: Homage to Calder; Documentation of the Jerusalem Bible; Greek Vase from the Jan Mitchell Collection; Chava Epstein, Jewellery and Pottery; One Pupils at work; Mesopotamian Culture (Educational Exhibition).

Visiting hours: Israel Museum: Sun. Mon., Wed., Thurs. 10 a.m.-6 p.m.; Tue. 10 a.m.-7 p.m.; Fri. 10 a.m.-4 p.m.; Sat. 10 a.m.-4 p.m. (from 9-11 p.m. only Thurs at the Book, Billy Rose Art Garden, Nether Schimmel Collection, Old Master Drawings, Jacques Carleman; Shrine of the Book, Billy Rose Art Garden; Sun. 10 a.m.-5 p.m.; Fri. 10 a.m.-4 p.m.; Sat. 10 a.m.-4 p.m.; Rockefeller Museum: Sun. 10 a.m.-5 p.m.; Mon., Wed., Thurs. 10 a.m.-4 p.m.; Fri. 10 a.m.-4 p.m.; Sat. 10 a.m.-4 p.m.; Library: Sun., Mon., Wed., Thurs. 10 a.m.-2 p.m.; Tue. 4-6 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahane or major Jerusalem hotels. In Tel Aviv at Rocco, Hadran and Katal.

GALLERIES

Gallerie Viala Naville, Y. and B. Hamiche, Khalest Hayotse, original prints by contemporary European artists. Tel. 02-518684, 68009.

Tel Aviv

MUSEUMS
Tel Aviv Museum, 57 Sdrol Shaul Hamich: Drawing Now; Anthony Caro; Sculpture 1969-77; Aviva Uri; Drawings; Holena Rubinstein Pavilion; Joseph Koudaka "Gypies"; (photographs); Dan Reisinger, Design 1967-74; Visiting hours: Sun., Mon., Wed., Thurs. 10 a.m.-4 p.m.; Library 10 a.m.-4 p.m.; Tue. 10 a.m.-1 p.m.; Fri. 10 a.m.-1 p.m.; Library 10 a.m.-1 p.m.; Sat. 10 a.m.-1 p.m.; Library 10 a.m.-1 p.m.; Sat. 10 a.m.-1 p.m.

Bat-Dor Museum Tel Aviv

1) Museum Centre, Ramat Aviv; Olona Museum; Kadman Museum of Science and Technology; Museum of Ethnography and Folklore (Judaica); Alphabet Museum; Nechuman Peilman; Timsa Museum; Tel. 524118, 35042.
2) Museum Library; Leahy Planetarium; (Donations) daily, at 9, 10, 11, 12 a.m.

Piccadilly

Best Record Shop in Town

* Large selection of imported and Israeli pressings: Classical, Jazz, Pop
* Large selection of Cassettes at amazingly low prices
* Free record after purchase of 11 records

Come Visit!!

4 Rehov Shatz, Jerusalem (corner King George Ave.)
(near the Government Tourist Information Office)

ISRAELIANA CENTRE

The only place specializing in
Authentic Old Prints and Maps of the Holy Land

16th, 17th, 18th, 19th century originals
Open daily 9 a.m.—11 p.m. (incl. Saturdays)
Tel Aviv Sheraton Hotel, 115 Rehov Hayarkon, Tel. 286322

GIL HOTEL, SAFED

39 Rehov Yarushalayim, P.O.B. 252, Tel. 067-80530

Glatt Kosher Hotel

Religious atmosphere, Orthodox management.
A few places still remain for the summer months.

ppp

israel film archive - jerusalem

1.7, 2.00 p.m.: Bijou de Venus
— Josef von Sternberg
2.7, 1.35 p.m.: Shanghai Express
— Josef von Sternberg
3.00 p.m.: The Sergeant
— Joseph Losey
3.7, 2.00 p.m.: La delicia vita
— Federico Fallini
4.00 p.m.: Tristana
— Luis Bunuel
4.7, 2.00 p.m.: The Doctor of New York
— Josef von Sternberg
5.55 p.m.: Une femme est une femme
— Jean-Luc Godard
6.7, 4.30 p.m.: Four Winds Island
— A Children's Film
7.00 p.m.: The Shanghai Gesture
— Josef von Sternberg
8.00 p.m.: Dor Bina Engel
— Josef von Sternberg
Screenings: M. Shalom, Auditorium
Rm. 4000, 37 Rehov Hayarkon

The Jerusalem Opera

"L'AMICO FRITZ"
July 3, 1977, Khan — Jerusalem.
8.30 p.m.
Tickets at Cahane and the Khan

DINING OUT

RESTAURANTS

Jerusalem

OREZ SIMON

10 Rehov Hayarkon, Tel. 4242188.

HESSE'S RESTAURANT

Serving the finest food and spirits since 1987. Open Friday night and Saturday. For reservations Tel. 226555.

QUARTER CAFE

Jewish Quarter, view, kosher, daily. Tel. 4242188. (Opp. Kotel).

SAVYON GARDEN

Kosher. We serve meat, fresh fish, light meals. Only garden restaurant in Jerusalem. 12 Assaf, Tel. 52515, open till midnight.

Tel Aviv

LA BAROETTA

3as-Food Restaurant, Saturdays from 7 p.m. 525 Rehov Dizengoff, Tel. 448405

DOLPHIN RESTAURANT

Where you can dine and dance. 18 Shalom Aleichem, Tel. 280975

MANDY'S DRUGSTORE

Beak and Brewpub 208 Rehov Dizengoff, Tel. 284904

MANDY'S SINGING BAMBOO

Chinese Restaurant, 917 Rehov Hayarkon, Tel. 45754, 45400

RUSSALKA

Dinner and dance, Russian atmosphere, on the Hilton Bouch (from Rehov Hayarkon turn right before the Aladdin Inn). Tel. 42-242188.

SAYONARA

Torah's only Japanese restaurant. 48 Rehov Yafet, Jaffa. Tel. 528458.

TACO TACO SNACK BAR

Genuine Tacos, Chili, Enchilada 19 Kikar Matichel Jorael.

THE HAPPY CASEROLE

Continental Cuisine and Cocktail Lounge. 349 Rehov Dizengoff, Tel. 442860

Halfa

BALFOUR CELLAR

3 Balfour Street. Full Course Meal from IL38.30 incl. Lunchtime Bar: Main Course from IL50.00. Delivery: Main Course from IL18.00.

Beersheba

DESERT INN HOTEL

Grill room, restaurant, caravan bar, the best cuisine in the Negev. Tel. 087-74851.

Listings accepted at all offices of THE JERUSALEM POST and all recognized agencies.

RATES:

Per month (every Friday) —
Hoodline (Name): one line only
FRIDAY — each line (maximum 30 letters) IL108.00 (IL100 plus IL8 VAT) per month. Minimum two lines including name.

Rent

TV — Washing Machine

Fridge — Cooker

Electric House

14 Dorooh Am, Jerusalem
Tel. 22877

Jewish Ceremonial Art

Prints and Old Maps

Kaufman's Antiques

81 Rehov Ben-Yehuda, Tel Aviv
Tel. 594115.

Israel Theatres

The Cameri Theatre

ALL MY SONS
Tomorrow, July 3, Tel Aviv
Mon., July 4, Tel Aviv

THE TAMING OF THE SHREW

Tomorrow, July 4, Jerusalem
Sunday, July 5, Jerusalem

OTHERWISE ENOCH

Mon., July 3, Jerusalem

EQUUS

July 11, Tel Aviv

Habima

GOOD WOMAN OF SETZUAN

Tomorrow, July 3, in the main hall

THE MILKY WAY

Tomorrow, July 3, July 4

SATURDAY, SUNDAY, MONDAY

Sun., July 3, Mon., July 4

GROUND WATER

Tues., July 4, Wed., July 5

Beer-Sheva Municipal Theatre

THREE PENNY OPERA
Tomorrow, July 2, Beer-Sheva

MARATHON

Sunday, July 3, Beer-Sheva

LA BAYE

Monday, July 4, Beer-Sheva

Sale of tickets for the 17/78 season has started

מגזין הארץ

Starting tomorrow, Saturday, at 7:00 PM. at Kikar Atarim!



'77 Grand Summer Sale

30% Reduction

on all the latest summer collections
from Europe and Israel
and the great opportunity to win

3 FREE
GROUP FLIGHT TICKETS
TEL AVIV-PARIS-TEL AVIV
(TRAVEL TAX INCLU.)

with **AIR FRANCE**

all eye & adam®

TEL AVIV, KIKAR ATARIM, TEL. 28 50 82
KFAR SHMARYAHU, TEL. 93 00 55

THE JERUSALEM POST MAGAZINE

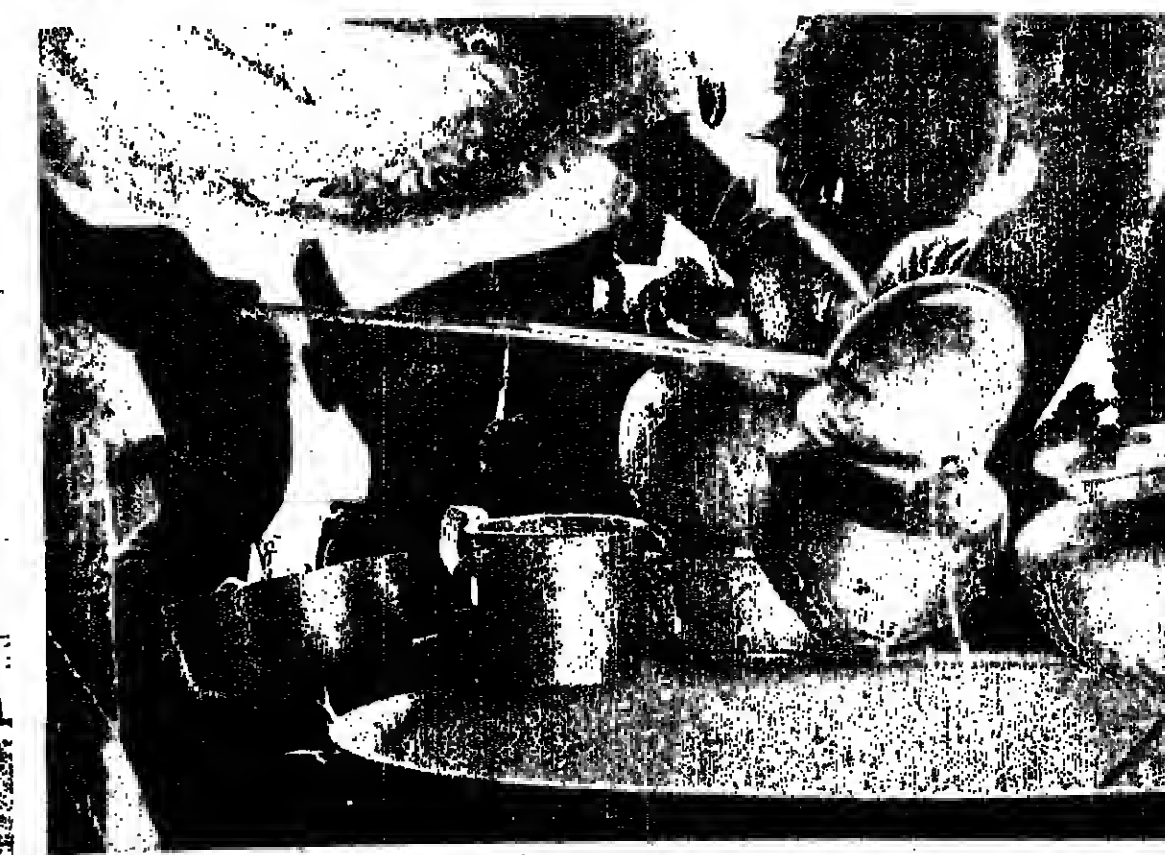
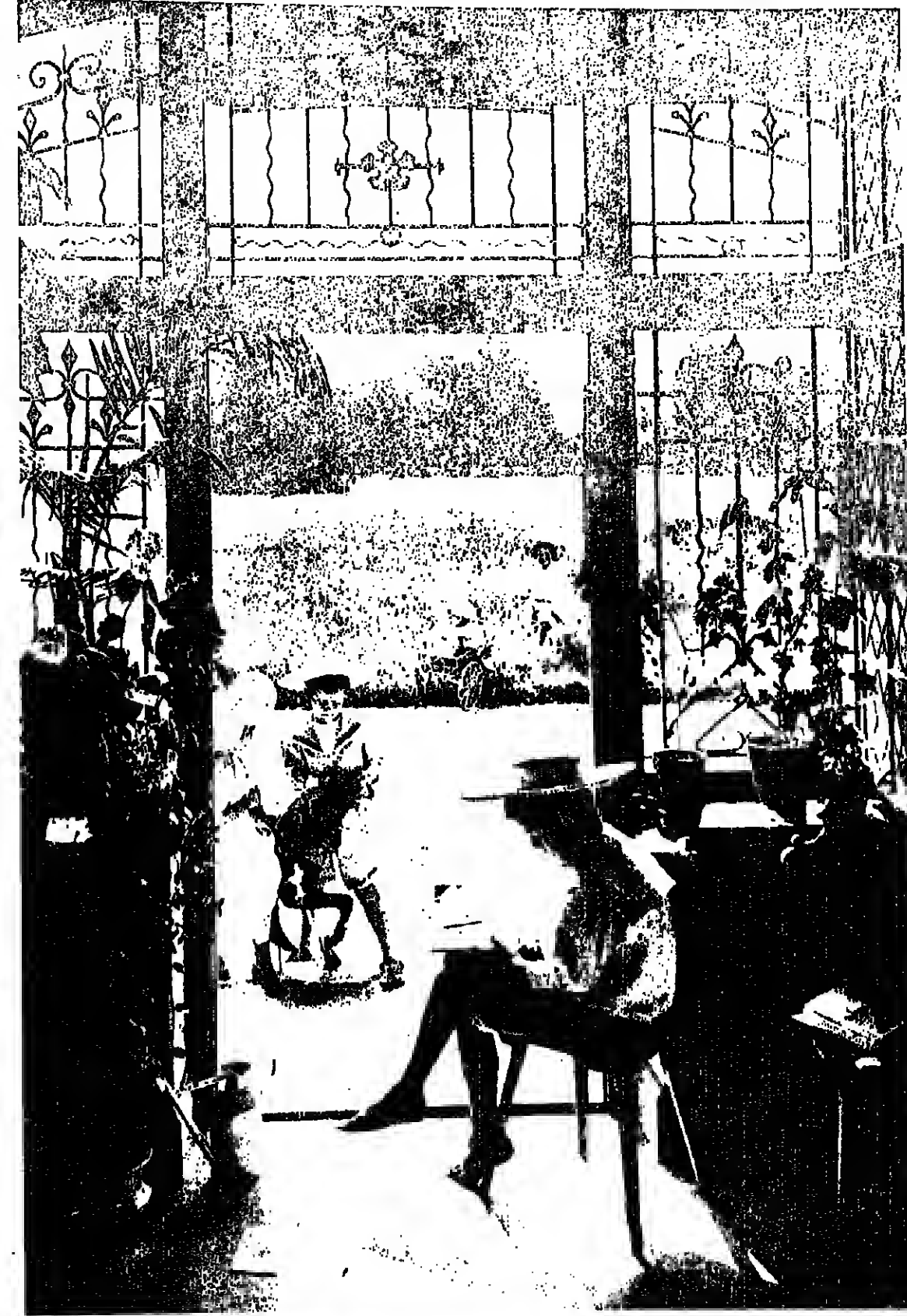
FRIDAY, JULY 1, 1977



Edouard and Auguste de Jongh: 1898, Russian workers.



(Left) Hans Staub: 1944, German refugees. (Right) Fred Boissonnas: 1899, Summer afternoon. (Below left) Doby-Miller: 1910, The painter as drummer. (Right) Wyss: 1972, Bangladesh.



هكذا من الأصل

"EVERYTHING in going to be more silky smooth, radiantly glowing, and lovelier to the touch," said M.K. Pirsumal, newly designated Minister of Infra & Structure at a press conference yesterday.

Mr. Pirsumal comes to his new responsibility after over a decade as director of the Israeli branch of a world-famous cosmetics firm. The American-based multi-product line ranges from lipstick to deodorant, hair conditioners (with protein and good for "troubled hair") to mascara.

The new Minister has never personally "met e payroll"; this is done by the home office, with its commitment to providing Israel with bulk shipments of goods and goo, which after packaging here, are often cutely transhipped to other nearby markets. But Mr. Pirsumal has met e great many photographers' models, and that is much more fun than meeting payrolls.

After light refreshments of lotions, tonics and unguents consumed in a new spirit of creative optimism, the Minister noted that he was "very pleased to represent the brighter, smoother, yet more hard-nosed business types in the new government." His firm, he revealed, in fact produced a unique product designed specifically to harden the nose while reducing its shine and flaring the nostrils, this in addition to 3,873 other beauty aids in 453 fashionable shades.

In the crucial year of 1967, he recalled, the "Unforgettable Face" campaign, so brilliantly mounted by his firm, required "no less than 23 of our products. And you can just check that in your back issues."

ALTHOUGH his party's ranks were crowded with talented

MAKE-UP FOR INFRASTRUCTURE



Helga Dudman

tycoon from heavy industry and essential conglomerates all eager to serve in the new government at great personal sacrifice, the new Minister was proud that he had been selected for Infra & Structure. (Components of the new Ministry were formerly scattered among the Ministries of Development, Pure Research for Visiting Professors, and Mts-Sitting of Atomic Stations.)

"Yes, I admit I come from a gentler, a — let's admit it — sex-

ier sector. But my life has not been all fun and games. No, it's from abroad, thus harnessing the management technology all the way. Take shelf life. Or inventory control. Take the question of basic

foundations, which so concerns us all. Now, foundations must not at all, must look satiny fresh even at the end of a heavy day or night, and yet must let the pores breathe."

Every Beauty Queen he had ever met, including his wife, had pleaded with him to work for a freer, more healthily competitive economy, the Minister asserted. "It's what we called 'The Natural Look' way back in 1963. Just check that in your back files."

His position on research for harnessing the sun's energy was clear.

"Don't forget, we were pioneers in bringing bronzy sun-tan lotions from abroad, thus harnessing the sun's energy for a rich, gorgeous tan."

Mr. Pirsumal was himself in-

strumental in introducing "cosmetics for men" several years ago, in an attempt to liberate the Israeli male from the grey pool of socialist bureaucracy. His firm's products at that time included male hair, male cologne, and something "to add sunten to the pole male face." Successful image-making, so essential in this field, was brilliantly handled by Moshe Dayan, the well-known PR figure who, however, chose to go over to the competition.

QUESTIONED by an untrustworthy, pimply, irreverent leftist reporter about the profitability of his firm during 15 years of stifling economic horror created by the former corrupt government, the Minister replied bravely, handsomely, and morally. "Well, we've made piles and piles of money. That's true and I wouldn't deny it. I can only explain it by the G-d-given talent of the Jewish woman of valour for picking the expensive products with the foreign names, and not the cheaper local ones. Bless her."

He stressed that he had severed all connections with his former firm, "though I shall always treasure the lessons learned there, which prepared me so well and led so logically to my present assignment." But he could reveal a new line soon to be test-marketed, developed "by way of a spiritual coalition with some of my new colleagues." (Laughter, and requests for more ice-cooled lotions and tonics.)

To be called "Ortho-Glow," this new line was designed to meet the special requirements of girls unable to serve in the army because of their higher moral standards. It would include elbow-cream, "to soften that little point peeping below the sleeve," as well as a

modest fragrance "with just the tiniest whiff of musk-ox," deemed as "ethical, yet with an effable bouquet."

Just because those girls came in all conscience serve in the army, "there is no reason why they can't put cream on their noses like everybody else. But it must be specially packaged, because those girls are special. And we wanted to contribute, in our small way, to family purity."

THE NEW MINISTER also promised to deal with the problem of economic dependence on America.

"Up to now they've been plugging us the stuff from New York big vate absolutely awash with nutrients, emollients and sophisticated emulsifiers. They here in our scientific white-coat factory, we slosh them around, pour them into bottles. It is very difficult because the bottles are so narrow."

To offset this dependence, the Minister promised to press at the highest level for shipments in smaller vats, "and for the technological expansion of the bottle-tops."

Known for his right-wing views on the areas, the Minister noted that "trouble-spots may include oily areas under the eyes and around the nose, often combined with dry areas at the forehead. And vice versa."

However, a saturated pad stroked upward from the throat in well-informed circles provides a protective Ph barrier.

The Minister then passed out for the last time handsome free samples "for the wives — or the girl friends." (Laughter, sprinkled with indignation at this slight on the purity of the Jewish family.) Then off he went to Infra & Structure.

benefit. "Daddy, Kiss."

Someone asked was this video or stereo or what, but I said come off it, this wasn't Rockford Files, this was plain Mabat. The samurai had finished his sister's life-story meanwhile, and the cameraman climbed up on the pickup to get a good shot of the driver. The driver's parched lips moved:

"For goeake — not — in — profile..."

The hardware man came running up with a glees of water, wormed his way through the crowd and got into the next frame.

"Got you some water, old man. Drink up!" he shouted into the camera, smiling broadly.

The driver made a marvellous recovery. "You want me to climb down now?" he was asking the cameraman. "Just tell me when."

The ambulance came next, along with the stretcher-bearers, who had to return three times on account of some switch getting stuck in the camera or something.

I went home in a glow. At nine p.m. sharp, we all gathered round the box to see Daddy. Halm talked a bit about this and that, but at last he got to my accident.

"Where are you?" asked my little girl. "You aren't there at all."

I felt terrible. They'd left in a great chunk of samurai, some Livia, and most of the ambulance. Me they cut, the bums. Instead of me they had some nudnik who hadn't even been there going on about road safety. They can wait a long time before I'll take part in their accidents again, that's all.

I made a last effort, elbowed Livia aside, regained my old me position, and pointed to myself: "Here's Daddy," I mouthed for my little girl's

Translated by Miriam Arad. By arrangement with "Ma'ariv."

Year's grace

CALEB'S COLUMN
N. David Gross

MENACHEM BEGIN has pleaded with the public for a year's grace to which to clear up the mess on the home front beguothed by the last regime, before judging his own achievements. I would like to suggest a 12-point programme, one item per month, whose implementation should lead to a new spirit in the country, preparing the way for a bold social advance.

The first month's good deed has already begun with the instructions to Cabinet members to talk to, talk only about their field of activity, not to bite the backs of their colleagues or tread on their toes. Ezer Weizman set the tone immediately last Monday when he toured the administered areas with eyes and ears open and mouth shut. He in particular must have found this difficult as he is a ready and witty speaker. It is to be hoped that our new ministers will frequently visit the scenes of their department's activities — leaving their PR men behind them in Jerusalem.

For the second month, ministers should travel only by public transport — or walk. The example they set would not only produce healthier citizens — and save fuel — it should also lead to improvement in the bus service.

Month Three: Abstain from attending luxurious official banquets and refuse invitations to lavish parties, both public and private. Demonstrate that the good life consists not in driving, or being driven in, large cars and tallies in only the most fashionable and expensive restaurants, but in doing a good week's work and then relaxing at home, on the beaches or in the woods of our beautiful country.

The Fourth Month: Drilling civil servants into serving the public civilly. One entire month should be spent by the Civil Service Commission and all ministers and directors-general in teaching their entire staff how to answer the phone politely, how to settle matters by phone or by letter instead of forcing the attendance of the applicant; how to arrange inter-department or inter-ministry matters themselves instead of sending the client scurrying to and fro at tremendous expense to his time and nerves.

If the Messalah hasn't come by then, we'll proceed to:

Month Five: The Treasury should this month pay all its outstanding debts to local suppliers. This would have a substantial effect on the profitability of the nation's businesses and on public business morale.

To end the first half-year: Save the lives of 80 or 40 citizens by imposing a speed limit on cars, trucks and, above all, buses, of 70 k.p.h. on interurban roads and 40 k.p.h. within urban limits. A major part of the police force would have to be enlisted during this month to enforce these limits strictly, heavily penalizing offenders. By driving for 80 days at a moderate pace, we might get to the habit, and adjust our lives so that we are not always having to rush to our destination. Not only would we save lives, and our houses' old repair bill, but we would also slow down the rate at which we burn ourselves out. (To be continued.)

The MANAGING DIRECTOR, SENIOR STAFF and all employees of

KOPEL  TOURS Ltd.*

wish to thank all those who helped us achieve the status of a LEADER among Tour Operators and receive the award of the OUTSTANDING TOUR OPERATOR FOR 1976 from the President of the State of Israel as an acknowledgement of our achievements in the tourism field. (An award which we have proudly received since the year 1976!)

Special mention:

Ministry of Tourism:—Mr. Moshe Kol, the Director General of the Ministry, Mr. Rosenman, the senior officials and employees of the Ministry of Tourism in Israel, and Directors and employees of Tourist Offices overseas.

Airlines:—El Al, Arkia and all foreign airlines operating in Israel.

Transport Companies, Guides, Hotels, Restaurants, the Manager and employees of Ben Gurion Airport, Lod, and all the others who provided services and have commercial contacts with us.

Our special thanks to all employees of KOPEL TOURS LTD. in Israel and overseas without whose help we would not have achieved all that we have in the tourist industry in Israel.

Sincerely,

S. Pilovsky, (C.P.A. Israel)
Managing Director

* Kope Tours Ltd. is part of the Kope Concern which also includes:—Kope (Drive Yourself) Ltd., Conventions (Kope Tours) Ltd., Kope Travel (1970) Ltd.

A happy accident

Ephraim Kishon

hardware store suggested pushing the little Fiat up a bit higher so it'd look more dramatic like.

"Leave it," I told him. "It's fine as it is."

SO THEN they discovered I was from television — they'd seen me on Topol's *This is Your Life* — and they got all excited.

"What's keeping you people?" one housewife asked crossly. "Go and give Topol a ring, he should send them already."

Someone else complained about the quality of our pop-songs: "You should take Italian singers, man, they're the real thing."

The old lady who had nearly been run over asked why had I cancelled the reduced licence fee for oldsters. "Tak tak," she said. "It's not nice of you." One pensioner was tugging at my sleeve: he had these lines running all up and down his screen. Couldn't I do something about them?

The crowd, it seemed, wasn't at all happy with the way I was running TV House, but they didn't dare say too much because they all wanted to get into the picture with the Fiat. The driver up there was moaning again.

"Zippoe!" the pensioner cried suddenly. "They're coming!"

"Stupid," said the crowd. "That's just the ambulance."

It was a bad moment. If they took the body there'd be nothing left to shoot, right?

But the crowd was struck speechless. For many, it was their first encounter with TV in the flesh, so to speak. One old man mumbled a blessing. And you suddenly understood why they'd merged Transport with Com-

munications.

The old lady recovered first. "He nearly ran me over," she announced shrilly. "Nearly ran me over, he did."

She was soon swept aside. A

semurai in a T-shirt took over the stage:

"Me, I saw it," he declared. "This pickup, it was zipping along like crazy..."

The guy turned his camera on and started immortalizing. The crowd grumbled how it wasn't fair, the semurai hadn't been there at all, he'd turned up after the ambulance, and now wetch him stealing the show. Pah! I felt disgusted too. Why didn't they take me?

"I'm a driver myself," the semurai was saying right bang into the eye of the camera. "A Ferrari I used to have. For the race-course. But then my sister, she went and married that bum, so my Pa said enough, no more races. So there I was. And then, when she divorced him, that bum, I wasn't so young any more, ha-ha, so I took up ceramics. I've got three stimmeltaneous one-man shows running right now. One in Haifa, one in..."

I'd reached the front row, right behind the samurai's left shoulder, but the old lady kept shoving me back: "It was me was run over," she yelled. "Ma, not them."

I didn't like that old lady much. She reminded me of Livia from *Claudius*, but without the sheets. In the end she even started crying. What the hell, I thought, I am right here, I, who appeared on Topol's show in close-up, but I'm ignored — while this old woman who has no camera experience at all, her they take.

I made a last effort, elbowed Livia aside, regained my old me position, and pointed to myself: "Here's Daddy," I mouthed for my little girl's

benefit. "Daddy, Kiss."

Someone asked was this video or stereo or what, but I said come off it, this wasn't Rockford Files, this was plain Mabat. The samurai had finished his sister's life-story meanwhile, and the cameraman climbed up on the pickup to get a good shot of the driver. The driver's parched lips moved:

"For goeake — not — in — profile..."

The hardware man came running up with a glees of water, wormed his way through the crowd and got into the next frame.

"Got you some water, old man. Drink up!" he shouted into the camera, smiling broadly.

The driver made a marvellous recovery. "You want me to climb down now?" he was asking the cameraman. "Just tell me when."

The ambulance came next, along with the stretcher-bearers, who had to return three times on account of some switch getting stuck in the camera or something.

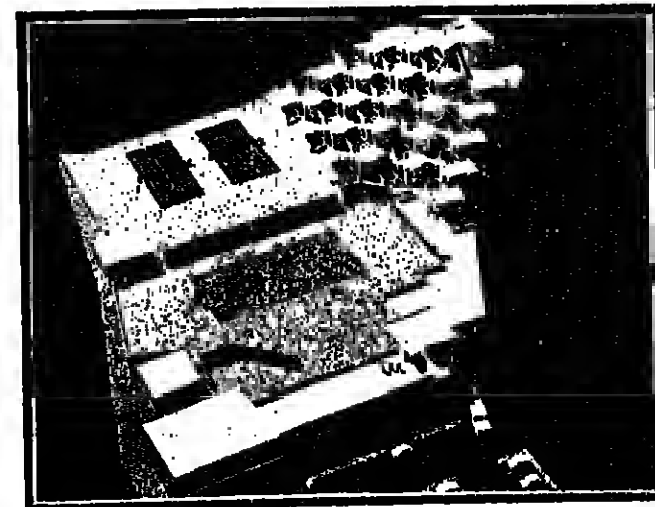
I went home in a glow. At nine p.m. sharp, we all gathered round the box to see Daddy. Halm talked a bit about this and that, but at last he got to my accident.

"Where are you?" asked my little girl. "You aren't there at all."

I felt terrible. They'd left in a great chunk of samurai, some Livia, and most of the ambulance. Me they cut, the bums. Instead of me they had some nudnik who hadn't even been there going on about road safety. They can wait a long time before I'll take part in their accidents again, that's all.

I made a last effort, elbowed Livia aside, regained my old me position, and pointed to myself: "Here's Daddy," I mouthed for my little girl's

FULFiL an old DREAM BUY A "MINI-VILLA" IN Eilat



ON THE CORAL BEACH, NEAR THE LAROMME HOTEL — A COUNTRY & RECREATION CLUB IS BEING BUILT — CONSISTING OF:
22 "MINI VILLAS" A SWIMMING POOL, TENNIS COURTS, PRIVATE APARTMENTS, A RESTAURANT, GRILL ROOM, DISCO/BOULEVARD, MINI-MARKET, DRESSING ROOMS, MUSIC ROOM, SPORTS ROOM, PUBLIC GROUNDS WITH SNACK-BARS, GREEN LAWNS, SOLARIUM, READING ROCK etc.

FOR SALE:
"MINI VILLA" CONSISTING OF: BEDROOM, SHOWER, REST ROOM, LIVING ROOM, KITCHEN, CLOSETS, VERANDA WITH SMALL GARDEN — FULLY FURNISHED.
PRIVATE APARTMENT CONSISTING OF: SHOWER, 2 BROS., SITTING ROOM & DINETTE — FULLY FURNISHED.
DETAILS APPLY: A. DEKEL, DEVELOPMENT & INVESTMENTS LTD., P.O.B. 554, EILAT. TELEPHONE: 058-2812 — from 6 a.m. to 1 p.m., 5-7 p.m.

We accept advertisements for THE JERUSALEM POST and all other newspapers, at official rates.

I.D.L. ADVERTISING

110 Rehov Ibn Gvirol, Tel Aviv
Tel. 237117/8
Open continuously, 8 a.m.-7 p.m.
Free parking.



UDIM Residential Summer Camp

29th season

July-August continuously. Children from Israel and overseas, 6-14 year olds. Swimming pool, sports ground, workshops on camp. Come to the camp on Shabbat, or ring Tel. 053-24537, 03-259440.

مكتبة من الأصل

THE NOSE, the bulge out of the forehead, the eyes swimming in myopia... but a rather nice mouth, round as a peach. The flat shoes, the dowdy dress, the thick fingers. Also, for most of her life, vomiting migraines. Simone Weil would have had reason to think it was bad luck that the head has a body, and in this she wouldn't have been unusual for her type. But her vile flesh and halaburdi contained a most untypical steel will-power, dubbed "Roman" by one of those who are grateful that they knew her.

The type that Simone Weil appears to have embodied, and that she did not completely transcend by her will and her gifts, is the intellectual-middle-class-virgin-of-Jewish-extraction. Some of the souls who resemble her may write in their diaries, "I have to be like God, but like God crucified." Not many make good on this desire as convincingly as she did, for she killed herself at age thirty-four by stopping to eat. Likewise, the writing that she managed to do in her short time sets her apart. Often it is so lucid, superb, that a reader can forget that Simone Weil's vocation was extinction.

We are struck at a moment when suicide validates an intellectual's seriousness and authority. This backward lurch has helped to give the reputation of Simone Weil mythic proportions. Added to the common fact of suicide are the circumstances in her case that make it look like the only right end she could have had, the last station along the way of a life made up of exemplary acts and situations: the *agréée*, the philosopher who goes to work in Renault factory, the awkward pacifist who goes to fight in Spain, the Jew possessed by Jesus Christ, the grasper in the Mideast, the refugee, the suicide, the saint.

These episodes from Simone Weil's life have been known to her readers in a vague, shadowy fashion ever since her work started being posthumously collected and translated thirty years ago. It would have been a biographer's job to demystify them, without depriving her career of its mysteriousness. The biographer would have to keep in mind, resentfully perhaps, George Orwell's cold-shoulder dictum about saints, that they should be judged guilty until they are proved innocent. This blurb on this biography tells why Simone Weil's closest friends... Drawing on their close relationship and with access to Weil's papers and the full cooperation of the family, Simone Weil's biographer has written a beautiful work.

Had she been a writer, Pétremont might have written a beautiful work. As it is, her book is a glut of anecdotes and huge quotations from Simone Weil's letters and essays. The tone she takes is reverential. "Confronted by so pure a life," Pétremont whimpers in her preface, "one hesitates to speak out... who would not feel unworthy to touch such a life?" If authorized biographies are generally to be suspected (unless the biographer finishes not on speaking terms with the family or Party) this one is vitiated twice, since Pétremont cherishes the memory of her friend and obviously thinks that to delve into certain matters would tarnish it.

Nevertheless, in so many pages there is bound to be a lot of raw material that will be valuable when Simone Weil finds her

The saint and the paratrooper



Simone Weil in Marseilles, spring, 1941, sitting in a cafe with Jean Lambert.

SIMONE WEIL: A Life by Simone Pétremont. Translated by Raymond Rosenthal. New York, Pantheon, 377 pp. \$15.00

Edward Grossman

biographer. Pétremont may not realize how suggestive some of these stories are, beginning with her friend's earliest years:

[The Weil family] once went to visit an old doctor who had invited them to his house. He made as if to kiss Simone's hand, and she started to cry, shouting, "Water! Water!" She wanted to wash. The intimacy with this famous bacteriologist, Elie Metchnikov, a friend of the Weils, and their general contact with medical science, had developed among them an extreme fear of microbes. Mme. Weil did not want people to kiss the children. Before all the meals, their hands had to be rigorously cleaned; and if André had to open a door after having washed his hands, he would use his elbow. These family habits had given Simone certain strong feelings of repugnance. She did not like to be kissed, or to eat and touch certain things. Sometimes she did not want to touch something that had been handled by other people. She spoke of her "disgustings."

Later, at age thirty-one, as the Nazis are about to enter Paris: I recall (Pétremont remembers) that during one of the meals she wondered out loud what would happen if a young German parashutist landed on the terrace of their apartment and asked her parents what they would do about it. Calmly and practically, her father answered that, if possible, he would hand him over to the police. Simone declared that she could not go on eating with someone who had such intentions. I thought at first that she was joking, but she seemed to be speaking quite seriously and in fact stopped eating. To get her to continue eating, her father finally promised that he would not hand over the young parashutist.

Pétremont achieves the opposite of what she intends. By attention or dubious interpretation, she encourages the reader to think of Simone Weil as a morbid case. His reaction to these data is to wonder what in this

child's upbringing fed her predispositions. Pétremont, constrained by love, can't begin to deal with this reductionistic question. She merely contradicts herself. André, Simone's prize-winning brother, made her feel "very stupid," "disgusting," and "sometimes the two children would fight." In the same paragraph: "She had great admiration and a warm feeling of friendship for her brother."

Nor does Pétremont appeal to the logic of the paradoxical that might actually come closest to explaining Simone Weil. For her, she was pure and "saintly" from childhood — no matter, for example, that she made that other Simone, de Beauvoir, feel small, because she, Weil, wept at the news of a famine in China. The reader is tempted to find Simone Weil guilty of the crime of saintly characters — egotism. And with that, to psychoanalyze her, neutralize the clairvoyant by making a diagnosis.

SIMONE WEIL'S writings show that she had moments of such clear-headed shrewdness that, under the circumstances, she was really a seer. Visiting Berlin in 1932, she wrote home, "I'm in the process of falling in love with the German people" — by which she meant the workers, with their lending libraries and hikes. But also: "The Nazi ideology is astonishingly contagious, notably in the Communist party." This affinity is a platitude now, but for a twenty-three-year-old Parisienne from the fashionable pink upper middle class to have seen it then was remarkable. Furthermore, Weil did not accept the Trotskyite line about Stalin. Stalinism, she wrote in little magazines, and had the bravery to stand up and say in French trade-union halls, was a natural fruit of the Revolution.

In some of her best essays, Simone Weil argues that if one were to look at the facts, he would be pessimistic about politics and revolution. She wants to be empirical about this, not rhetorical, yet her pained empathy with workers shines through. Their oppression, she writes, is not caused by this or that class owning the machines, but follows, rather, from the organization of factories that is the same, probably must be the same, whoever the owners and managers are. It is Weil's sociology that perhaps can be

most profitably read today. It has a tinge of that despair that she elaborated in her literary and historical writings, and succumbed to in her notebooks. In short, she feared that the strong were fated to abuse and murder the weak forever, and justice only comes accidentally, when "destiny" turns the tables. Strong and weak are equally pitiable, revolt is absurd.

Weil glorified the Greeks for last and most marvelous expression of Greek genius — have been slighted, and the Old Testament has been accorded conspicuous honor. "The Hebrews have been admired, read, imitated in actions and words, cited every time there was a need to justify a crime, throughout twenty centuries of Christianity." Stranded in London in 1940, Simone Weil confided to her diary: *Israel*. All from Abraham on inclusively (except for a few prophets) is filthy and monstrous, as if on purpose.

The Hebrews, having rejected the Egyptian revelation, got the God they deserved — a carnal and collective God who never spoke to anyone's soul, up to the time of exile. (Unless, in the Psalms...) Among all the characters in the Old Testament accounts, Daniel's is the only one (apart from Aba, Enoch, Noah, Melchizedek, and Job). The parentheses are touching; they reveal that Weil sensed she was wrong, dead wrong, wickedly wrong. Toward the end, her notebooks are more often marked with fugitive references to "the truth which bursts forth in matchless accents of joy in the beautiful and pure parts of the Old Testament," only to be followed by terrible curses: "The Jews have been responsible for the uprooting of the whole terrestrial globe... the Jews are the poison of uprooting personified." Maybe she was just then passing into the greatest crisis of her life, more fearful for her than her extended filtration with the idea of baptism. Pétremont doesn't seem to be aware of this possibility, nor of the glaring Jewish Problem that her friend had all her brief life, thrown into highlight with the occupation of France.

While still in Marseilles with her parents, Weil wrote to Xavier Vallat, "Commissioner for Jewish Affairs," in connection with the Vichy regulation forbidding Jews to teach. Monsieur Vallat could regard her as a Jew if he wished. As for herself, "I do not consider myself a Jew... [I] have been nourished since my early childhood only on the Hellenic, Christian, and French traditions." The cost of this pretence must have been high; it might have been fatal for her. It is hard to imagine that no one ever warned her, but Pétremont's biography contains no example of either Jew or Gentile confronting her angrily, lovingly, with the truth. On the contrary, when Simone Weil begged the Free French in London to parachute her into occupied territory on a Resistance mission, Pétremont implies that no one had the heart to tell her that (if she survived the jump) her looks would cause her to be picked up immediately.

Simone Weil was denied the logical, poetically just climax to her life and work — to be dropped into France in 1943 there to be arrested, tagged with the yellow star, interned with other Jews. Perhaps in her great pain and ecstasy she had an inkling of this.

Reprinted by permission of Commentary Magazine. Edward Grossman is an American writer living in Jerusalem.

views supplanted it. The opposition between Jerusalem and Rome is only apparent, actually meaningless. "The Romans and Hebrews both believed themselves exempt from the common misery of men, by destiny to be the rulers of the world, the Hebrews by the favor of their God." Since the Church was Romanized, the Gospels — "the unbroken Greek genius" — have been slighted, and the Old Testament has been accorded conspicuous honor. "The Hebrews have been admired, read, imitated in actions and words, cited every time there was a need to justify a crime, throughout twenty centuries of Christianity." Stranded in London in 1940, Simone Weil confided to her diary: *Israel*. All from Abraham on inclusively (except for a few prophets) is filthy and monstrous, as if on purpose.

The Hebrews, having rejected the Egyptian revelation, got the God they deserved — a carnal and collective God who never spoke to anyone's soul, up to the time of exile. (Unless, in the Psalms...) Among all the characters in the Old Testament accounts, Daniel's is the only one (apart from Aba, Enoch, Noah, Melchizedek, and Job). The parentheses are touching; they reveal that Weil sensed she was wrong, dead wrong, wickedly wrong. Toward the end, her notebooks are more often marked with fugitive references to "the truth which bursts forth in matchless accents of joy in the beautiful and pure parts of the Old Testament," only to be followed by terrible curses: "The Jews have been responsible for the uprooting of the whole terrestrial globe... the Jews are the poison of uprooting personified." Maybe she was just then passing into the greatest crisis of her life, more fearful for her than her extended filtration with the idea of baptism. Pétremont doesn't seem to be aware of this possibility, nor of the glaring Jewish Problem that her friend had all her brief life, thrown into highlight with the occupation of France.

While still in Marseilles with her parents, Weil wrote to Xavier Vallat, "Commissioner for Jewish Affairs," in connection with the Vichy regulation forbidding Jews to teach. Monsieur Vallat could regard her as a Jew if he wished. As for herself, "I do not consider myself a Jew... [I] have been nourished since my early childhood only on the Hellenic, Christian, and French traditions." The cost of this pretence must have been high; it might have been fatal for her. It is hard to imagine that no one ever warned her, but Pétremont's biography contains no example of either Jew or Gentile confronting her angrily, lovingly, with the truth. On the contrary, when Simone Weil begged the Free French in London to parachute her into occupied territory on a Resistance mission, Pétremont implies that no one had the heart to tell her that (if she survived the jump) her looks would cause her to be picked up immediately.

Simone Weil was denied the logical, poetically just climax to her life and work — to be dropped into France in 1943 there to be arrested, tagged with the yellow star, interned with other Jews. Perhaps in her great pain and ecstasy she had an inkling of this.

Reprinted by permission of Commentary Magazine. Edward Grossman is an American writer living in Jerusalem.

The miracle lens

LET THERE BE PEACE! by Francis Cramer. Zurich: published by the author. 144 pp. 40SF. Judy Siegel

FRANCIS CRAMER came to Jerusalem because his doctors told him he would be blind in two years. He published this book of photographs of the Holy City in gratitude for the "miracle" that the prognosis was wrong. Unlike most people who publish their own books, Cramer didn't produce this volume merely for the pleasure of seeing his own name in print. Through all the chaos of living in an Old City teeming and capturing on film what he saw in the streets and squares, Cramer had a message in mind.

His crisp, often memorable black-and-white photos show Christians, Muslims and Jews living together and going about their business in equanimity. The photographer wants the non-Jewish world outside to believe that Israel — which has rooted religious freedom firmly in its national foundations — deserves to be rewarded with peace. "Human beings are the most important thing in my life," says Cramer, who, as a soldier in the British Army, participated in the liberation of the Belsen concentration camp. Thus, he did not suc-

cumb to the temptation of reproducing the breathtaking but static buildings and landscapes he saw. Instead, he riveted his camera on the people of Jerusalem's traditional quarters. Below each photo — the impact of which is increased by enlargement to the size of the page — are captions in English and German. (Cramer, who now lives in Switzerland, used the German specifically for his compatriots.) There are only a few words of explanation, since the visual message is clear even to the reader who has never been to Jerusalem.

THERE IS an elderly Hassid, his back slightly stooped and his hands folded, apparently on his way to synagogue. There is an aged Oriental woman, her head swathed in kerchiefs, her gnarled hands stringing beads with a needle. An Arab wearing a keffiyeh gives change with Israeli currency. Beggars of various ages and religions extend their hands to passers-by. A pair of nuns, their backs to the camera, watch a small child playing on the ruins of an old building.

Newspapers, drinks and sunflower seeds are sold and shoes are shined. Men, perched on stools under awnings, stare inekadnlessly into the distance. A little boy pokes his head through the bars of a window to get a view of the bustle below.

Jewish bookshelf

Nissim Rejwan

THIS VOLUME is the first study in the vast Maimonidean literature to consider that in addition to being an important philosopher Maimonides was also one of the greatest Talmudists of all times. "One's first reaction to such a display of ignorance (how many mistakes and misstatements can a publisher cram into one sentence?) is that 'this volume' is not worth another look."

Fortunately, however, David Hartman's Maimonides: Torah and Philosophical Quest (Philadelphia, Jewish Publication Society of America, 298 pp. \$7.95) is much more than an exercise in belabouring the obvious. Although — to quote the publisher's blurb — "the author sees Maimonides' *The Guide* as the product of a great Halachist to achieve philosophical integrity," he makes no claim what-so-ever to "discover" Maimonides either as a great philosopher or as an accomplished philosopher. His central thesis is that, in trying to establish a synthesis between religious belief and the philosophical quest, Maimonides chose the way of integration, rather than the other two ways he lists — insulation, dualism and rejection.

This he differs from two very eminent students of Maimonides, Isaac Husik and Leo Strauss, both of whom maintained that the philosopher's thought should be understood from the perspective of the dualism dividing his work into two distinct parts — the philosophical, exemplified by *The*

Guido and the Halachio, exemplified by *Mishna* and the *Commentaries* to the *Mishna*. The discussion that ensues is as involved as it is fascinating. It is also plainly inconclusive. Even Strauss was never really positive about how Maimonides' work ought to be approached, although he admits that "however far one may call (Maimonides) intellectualization may go, it always remains the intellectualization of the Torah."

Hartman, who starts with a valiant attempt to refute the so-called "dualist" approach to Maimonides and establish "the way of integration" as the option chosen by him, ends up by declaring that Maimonides was "a lonely figure because he believed that a total commitment to the Jewish way of life — Halacha — can be maintained by one who recognizes that there is a path to God independent of the Jewish tradition."

This is not such a far cry from what Husik and Strauss maintained — and the most that can be said for Dr. Hartman's work is that it is an important contribution to the view that the dualism in Maimonides' thought is not so polarized, and that the connection between his Halachio writings and *The Guide* is far closer than is usually admitted. Law and Theology in Judaism, by David Novak (New York, Ktav Publishing House, 236 pp. \$12.50) is perhaps best described as a miscellany dealing with various legal and theological problems in Judaism. It is offered as a second series, and the author refers frequently to the first series. Dr. Novak has the gift of lucidity, and although this is not a work of popularization, he goes a long



"To me," Cramer writes in his introduction, "the spirit of Jerusalem seemed to signify the spirit of humanity... simple, ordinary human beings going about their daily rounds... bound by the same kind of common bond... If only this unique spirit and atmosphere could be captured by my cameras, it might help to bring to the fulfillment of the hope that Jerusalem stands for."

He concludes: "Let Arabs and Jews be friends." It is an idealistic and elusive hope — one that will make cynics scoff, one that requires the same kind of "miracle" that preserved unique spirit and atmosphere could be captured by my cameras, it might help to bring to the fulfillment of the hope that Jerusalem stands for.

The author, who was a leading authority in Jewish law, theology and folklore, wrote this work in German after the publication in 1910 of *Fragments of a Zedekites*. Work, by the late Dr. Solomon Schechter. Ginsberg's son, the sociologist Eli Ginsberg, admits in a long foreword that he is not qualified to pass judgement on the various involved arguments conducted over the years by such eminent scholars as Schechter, his father and a host of others. The non-specialist reader will no doubt have the same feeling. For the purpose of this notice it is sufficient to present the basic facts, which I find summarized in the following paragraph:

"The sect whose history and doctrine are revealed in this document emerged around 76-87 B.C.E. within the Pharisees' colony of Judeans at Damascus, whither they had fled from Alexander Jannaeus' persecutions. In the beginning the Damascus refugees differed only on political grounds from their fellow Pharisees in Judea. Gradually there evolved, however, also religious and particularly Halachio distinctions which set them more and more apart until a schism and rift consolidated the sect of exiles. The Damascus sect branded both Pharisees and Sadducees as backsliding sinners and considered only its own sect as divinely elected true Israel."

Concerning the question whether the Dead Sea Scrolls, discovered long after Ginsberg completed his work, tend to confirm or refute his thesis, the only helpful observation to be made is that many scholars agree that "the land of Damascus," where the Zedekites found refuge, is nothing more than "the prophetic name" applied to the desert of Qumran, and that it is therefore clear that the sect was based in the wilderness near the Dead Sea. □

THE UNKNOWN sect of An Unknown Jewish Sect, by Louis Ginsberg (New York, Jewish Theological Seminary, 467 pp. \$12.50) is a work of popularization, he goes a long

Looking for something?

KONKORDANTZIA HADASHA מִקְרָאֵי הַתּוֹרָה (A New Concordance of the Bible). Edited by Avraham Even-Shoshan. Jerusalem, Kiryat Sefer.

Moshe Kohn

THERE ARE many Hebrew words that are understood best when seen in their classic contexts. These are words whose contemporary connotations are different from, or are only derivatives of, the original ones. And you wish to see how a certain word is used in the Bible.

Or you remember a word or a phrase from a Biblical passage and you want to see the complete passage. Or you would like to quote a passage and give the source references.

Unless you have a photographic memory, or have read the Bible enough times for it all to be recorded in your mind, only a Bible concordance can help you find what you are looking for.

A number of concordances have been available to the reader of Hebrew since the first one, *Meir Weis*, was printed in Venice in 1534. Each concordance that followed was an attempt to improve on the previous one by correcting errors and adding new features.

מִקְרָאֵי הַתּוֹרָה	Lev 11, 20-21
מִקְרָאֵי הַתּוֹרָה	Lev 11, 22
מִקְרָאֵי הַתּוֹרָה	Lev 11, 23
מִקְרָאֵי הַתּוֹרָה	Lev 11, 24
מִקְרָאֵי הַתּוֹרָה	Lev 11, 25
מִקְרָאֵי הַתּוֹרָה	Lev 11, 26
מִקְרָאֵי הַתּוֹרָה	Lev 11, 27
מִקְרָאֵי הַתּוֹרָה	Lev 11, 28
מִקְרָאֵי הַתּוֹרָה	Lev 11, 29
מִקְרָאֵי הַתּוֹרָה	Lev 11, 30
מִקְרָאֵי הַתּוֹרָה	Lev 11, 31
מִקְרָאֵי הַתּוֹרָה	Lev 11, 32
מִקְרָאֵי הַתּוֹרָה	Lev 11, 33
מִקְרָאֵי הַתּוֹרָה	Lev 11, 34
מִקְרָאֵי הַתּוֹרָה	Lev 11, 35
מִקְרָאֵי הַתּוֹרָה	Lev 11, 36
מִקְרָאֵי הַתּוֹרָה	Lev 11, 37
מִקְרָאֵי הַתּוֹרָה	Lev 11, 38
מִקְרָאֵי הַתּוֹרָה	Lev 11, 39
מִקְרָאֵי הַתּוֹרָה	Lev 11, 40
מִקְרָאֵי הַתּוֹרָה	Lev 11, 41
מִקְרָאֵי הַתּוֹרָה	Lev 11, 42
מִקְרָאֵי הַתּוֹרָה	Lev 11, 43
מִקְרָאֵי הַתּוֹרָה	Lev 11, 44
מִקְרָאֵי הַתּוֹרָה	Lev 11, 45
מִקְרָאֵי הַתּוֹרָה	Lev 11, 46
מִקְרָאֵי הַתּוֹרָה	Lev 11, 47
מִקְרָאֵי הַתּוֹרָה	Lev 11, 48
מִקְרָאֵי הַתּוֹרָה	Lev 11, 49
מִקְרָאֵי הַתּוֹרָה	Lev 11, 50
מִקְרָאֵי הַתּוֹרָה	Lev 11, 51
מִקְרָאֵי הַתּוֹרָה	Lev 11, 52
מִקְרָאֵי הַתּוֹרָה	Lev 11, 53
מִקְרָאֵי הַתּוֹרָה	Lev 11, 54
מִקְרָאֵי הַתּוֹרָה	Lev 11, 55
מִקְרָאֵי הַתּוֹרָה	Lev 11, 56
מִקְרָאֵי הַתּוֹרָה	Lev 11, 57
מִקְרָאֵי הַתּוֹרָה	Lev 11, 58
מִקְרָאֵי הַתּוֹרָה	Lev 11, 59
מִקְרָאֵי הַתּוֹרָה	Lev 11, 60
מִקְרָאֵי הַתּוֹרָה	Lev 11, 61
מִקְרָאֵי הַתּוֹרָה	Lev 11, 62
מִקְרָאֵי הַתּוֹרָה	Lev 11, 63
מִקְרָאֵי הַתּוֹרָה	Lev 11, 64
מִקְרָאֵי הַתּוֹרָה	Lev 11, 65
מִקְרָאֵי הַתּוֹרָה	Lev 11, 66
מִקְרָאֵי הַתּוֹרָה	Lev 11, 67
מִקְרָאֵי הַתּוֹרָה	Lev 11, 68
מִקְרָאֵי הַתּוֹרָה	Lev 11, 69
מִקְרָאֵי הַתּוֹרָה	Lev 11, 70
מִקְרָאֵי הַתּוֹרָה	Lev 11, 71
מִקְרָאֵי הַתּוֹרָה	Lev 11, 72
מִקְרָאֵי הַתּוֹרָה	Lev 11, 73
מִקְרָאֵי הַתּוֹרָה	Lev 11, 74
מִקְרָאֵי הַתּוֹרָה	Lev 11, 75
מִקְרָאֵי הַתּוֹרָה	Lev 11, 76
מִקְרָאֵי הַתּוֹרָה	Lev 11, 77
מִקְרָאֵי הַתּוֹרָה	Lev 11, 78
מִקְרָאֵי הַתּוֹרָה	Lev 11, 79
מִקְרָאֵי הַתּוֹרָה	Lev 11, 80
מִקְרָאֵי הַתּוֹרָה	Lev 11, 81
מִקְרָאֵי הַתּוֹרָה	Lev 11, 82
מִקְרָאֵי הַתּוֹרָה	Lev 11, 83
מִקְרָאֵי הַתּוֹרָה	Lev 11, 84
מִקְרָאֵי הַתּוֹרָה	Lev 11, 85
מִקְרָאֵי הַתּוֹרָה	Lev 11, 86
מִקְרָאֵי הַתּוֹרָה	Lev 11, 87
מִקְרָאֵי הַתּוֹרָה	Lev 11, 88
מִקְרָאֵי הַתּוֹרָה	Lev 11, 89
מִקְרָאֵי הַתּוֹרָה	Lev 11, 90
מִקְרָאֵי הַתּוֹרָה	Lev 11, 91
מִקְרָאֵי הַתּוֹרָה	Lev 11, 92
מִקְרָאֵי הַתּוֹרָה	Lev 11, 93
מִקְרָאֵי הַתּוֹרָה	Lev 11, 94
מִקְרָאֵי הַתּוֹרָה	Lev 11, 95
מִקְרָאֵי הַתּוֹרָה	Lev 11, 96
מִקְרָאֵי הַתּוֹרָה	Lev 11, 97
מִקְרָאֵי הַתּוֹרָה	Lev 11, 98
מִקְרָאֵי הַתּוֹרָה	Lev 11, 99
מִקְרָאֵי הַתּוֹרָה	Lev 11, 100

Yet each one had many errors and shortcomings of its own. And Shlomo Mandelkern's *Hechal Hakodesh*, which first appeared in 1936 and became the concordance of our century, was no exception.

IN OUR OWN generation, a team of scholars has been at work on what will eventually be the standard scholarly Biblical concordance and dictionary, *Otsar Leashon Hamikrah*, of which three volumes, covering the first nine letters of the Hebrew alphabet, have appeared so far (the first in 1977 and the third in 1983).

Meanwhile, Avraham Even-Shoshan, editor of *Hamikrah*, has brought out the first volume of what will surely be the standard Biblical concordance for lay people. It has too many advantages to enumerate here. I will only add that, on top of all its other qualities, it is nicely printed and sturdy bound.

The publication comes in two different formats. The first volume, covering the first seven letters of the alphabet, has appeared in a 342-page edition — each page containing three columns of entries — that sells (or at least sold in April) for IL200 (\$24), and a 688-page edition — two columns per page, in larger type — that is listed at IL260 (\$32). It should be on every reference shelf. □

הַכְּזָבָה מִן הָאֵל

July special:
Holiday at the Dead Sea
IL 210.
plus VAT
per person in double room
Half pension



Galei Zohar Hotel, Dead Sea
Bookings:
Tel Aviv: 66 Sderot Rothschild
Tel. 625955, 615895
Sdom: Tel. 057-90851/2/3/4, 07348
Telox 5-284

More Cultural Evenings at Ariel Books

Meetings with writers every Monday, 7:30 p.m.
July 4 DAN BEN-AMOTZ
July 11 AMOS KENAN
July 18 HAIM GUN
July 25 MOSHE SELAMIR
The writers will read from their works, talk with those present, and sign their books. Entrance is free, expenses: IL10. It's better to get tickets in advance.
* 3-month spoken Arabic course at the shop will open Wednesday, July 18.
* And as usual, enormous choice of Hebrew and English books, 2 sales floors.
Open continuously, 8 a.m.-8 p.m.; special discounts to pupils, students and institutions.

10 Nehov Agrippas, Jerusalem. Tel. 24663

THE HEBREW UNIVERSITY OF JERUSALEM THE JEWISH NATIONAL AND UNIVERSITY LIBRARY

Opening of the Exhibition Marking the Centenary of the Birth of Dr. Judah L. Magnes

First President and Chancellor of The Hebrew University of Jerusalem to take place on Tuesday, July 5, 1977 at 5:00 p.m. in the Borman Exhibition Hall, Jewish National and University Library, Givat Ram Campus. The exhibition will be open until the end of July.

International publishing has recognized the superior quality and appearance of Israeli basic and popular works on:
BIBLE AND ARCHAEOLOGY
as illustrated by the fast-selling

Archaeology of the Bible: Book by Book

By Galyah Cornfeld and Professor D.N. Freedman.
An up-to-date archaeological commentary on the Bible (Old and New Testaments) with over 400 illustrations and maps; 350 pages • IL 95.00

Solo Distributors: ERONFMAN'S AGENCY LTD.



ISRAELITISCHES WOCHENBLATT REVUE JUIVE

Founded in 1901
CH-8008 Zurich/Schweiz, Florastrasse 14
Published in German and French. This independent Swiss paper will week by week keep you informed about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business or personal notices.
Sample copies and cost of advertisements available.

The real tinsel



Hitchcock directing "Frenzy," on location in London's Covent Garden.

THE MEN WHO MADE THE MOVIES by Richard Schickel, Kael and others is "popular Elm Tree Books, London, 308 pp. £5.05.

THIS BOOK is based on an educational TV series in which eight of old Hollywood's great directors were interviewed: Raoul Walsh, Frank Capra, Howard Hawks, King Vidor, George Cukor, William Wellman, Vincente Minnelli and Alfred Hitchcock.

Author Richard Schickel writes film reviews for Time magazine, and seems to know just about everything there is to know about the film. But he's not in Pauline Kael's league. He has an entirely different view from her's of the old studio system and the moguls. He shares, with many of these directors, a certain affection for Harry Cohn and Jack Warner. "Once they accepted a director as a competent craftsman, they tended to leave him alone to do his work," he writes, maintaining

that the jaundiced view shared by Kael and others is "popular mythology."

He says it was the screen writers of the 1930s and '40s who "endlessly complained that, in a mania for profit by offering the public only 'escapism,' a great medium was being perverted." He puts them down as leftists interested only in propaganda, blind to the great artistic soul that thrived, one supposes, in *Red River* and *The High and the Mighty*.

It is true that some of the Stalinist literal missed the whole point, missed the great opportunity afforded by a studio system that will never come back. But the '70s retrospectives, where Howard Hawks is God because he waited for a cloud to pass over John Wayne's head — a scene Hollywoodist Peter Bogdanovich slavishly imitated in *The Last Picture Show*.

In his introduction, Schickel takes a swipe at Kael and her concerns: "It helped that film in the

1920s, 1930s and 1940s carried less cultural weight, so that one did not feel that a flop was an affront to all of Western civilization, as Pauline Kael, for example, seems to feel many are today."

SCHICKEL'S own inattentiveness with the movies tends to irritate a little more than that of his fellow critics. And in this book there is nothing critical. Everyone was great.

Several of the interviews just don't work. But there are some valuable insights offered, especially in the sections on Wellman, Walsh and Hitchcock. And Frank Capra, while disavowing *John Doe*, offers this little gem:

"Hitler was a real problem. When he came, his stuff was real poison. I'll tell you how poisonous it was. In the films, we were not allowed to use Jewish comedians any more because they put the Jews in a bad light with their dialect and their long noses and things like that. That was how frightening this thing was. It poisoned the minds of men like Louis B. Mayer and Harry Cohn into saying, 'No more Jewish comedians in our films. We don't want to give Hitler any ammunition.'"

George Cukor, who made some of the classiest films of all time, also had something to say about the moguls. He thought they were very shrewd, knowledgeable businessmen, and they had "their own curious kind of taste... they were anxious to get the heat in people" and they respected talent.

Capra remembers when Louis B. Mayer wanted to punish Clark Gable by sticking him in a movie that looked like a real loser. "Every time Mayer got a cold, (Harry) Cohn did the sneezing. And so we had to make the picture to punish Clark Gable." That movie turned into one of Capra's biggest hits, *It Happened One Night*.

But the directors' main concern wasn't the moguls. And the stories in this book are mostly about how they got into film, where they came from, what they did. All except Hitchcock are living, in retirement, in luxurious California estates. Schickel's book gives a superficial but entertaining glimpse of eight "men who made the movies." □

Fallen warriors

THE GREAT WAR AND MODERN MEMORY by Paul Fussell, Oxford University Press, 388 pp. £1.95 (paperback).

Nissim Rejwan

THE NATURE and scope of this book are not easy to define. On one level, it is a probing exploration of the themes, myths and literary idioms that are created by the circumstance of warfare in general and of World War I in particular. On another, it is a work of merciless debunking. On yet another level, it is an excellent piece of cultural history. The author tells us that, had his book had a subtitle, it would be something like "An Inquiry Into the Ourious Literariness of Real Life."

Needless to say, it is of course a combination of all these — and some more. Every reader will find some particular aspect more appealing; I was fascinated most by the effects "the Great War" has had on language. The

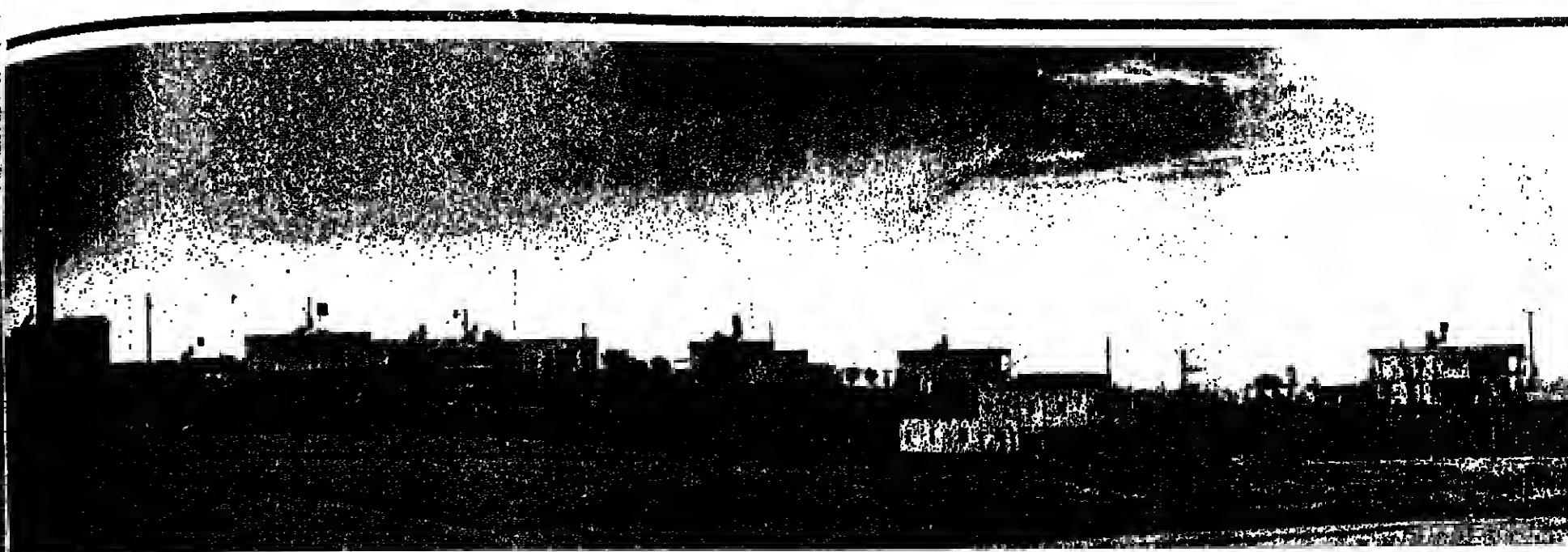
American historian Barbara Tuchman, writing on the British habit of "raising" the idiom of warfare, remarks on the "verbal nobility" of historical accounts of the actual fighting. "Retreat or advance," she writes, "win or lose, blunder or bravery, murderous folly or unyielding resolution, all emerge alike clothed in dignity and touched with glory... Everyone is splendid; soldiers are staunch, commanders cool, the fighting magnificent. Whatever the fiasco, the aplomb is unbroken. Mistakes, failures, stupidities, or other causes of disaster mysteriously vanish. Disasters are recorded with care and pride and become transmuted into things of beauty..."

MR. FUSSELL supplies a partial list of "equivalents" setting out this "raised, essentially feudal language." To cite a few examples: A friend is a "comrade," an enemy "the foe" or "the host"; danger is "peril," to attack is to "assail," to conquer is to "van-

quish"; bravery considered after the fact is "valour," the dead on the battlefield are "the fallen," the soldier is "the warrior," one's death is one's "fata," and one's chest is one's "breast." The legs and arms of young men are "limbs," their blood is "the red/sweet wine of youth," and they themselves are invariably "lads."

This last example of "high diction" is seen by the author as A.E. Housman's specific contribution to the war. Housman's poems gave this word the meaning "a beautiful brave doomed boy" and, for Mr. Fussell, there is a strong suggestion of "erotic heat" attached to the word. (In the autumn of 1914, Lytton Strachey wrote his friend Clive Bell that he was knitting mufflers for "our soldier and sailor lads.")

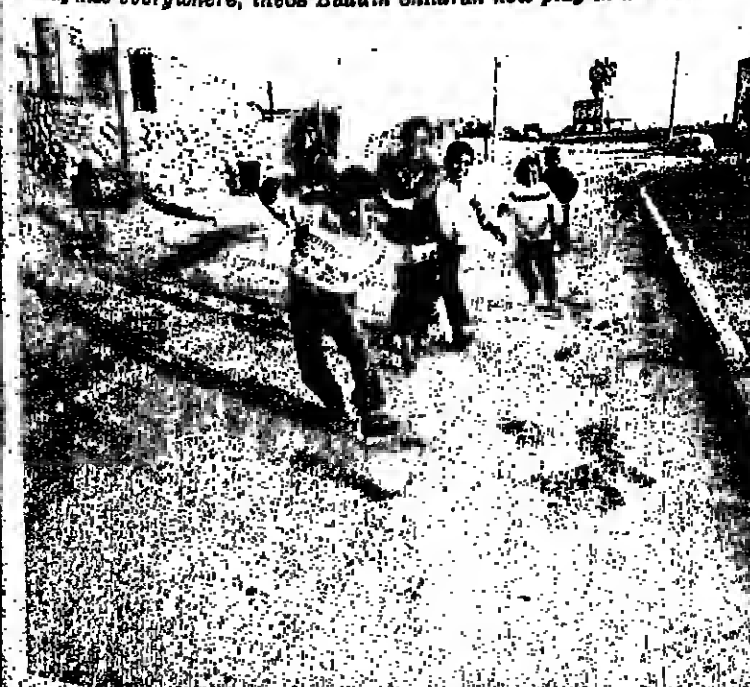
As an exposé of these and other themes and myths of the Great War, Mr. Fussell's work is an impressive achievement. He has set out to focus on places and situations where literary tradition and real life notably transect, and in so doing he has given us a glimpse into the process by which "life feeds material to literature" while literature returns the favour by conferring forms upon life. □



(Below) Sheikh Atua's wife does the family laundry in her newly-equipped modern kitchen.



As they hide everywhere, these Beduin children now play in the streets.



THE SETTLED LIFE

Over the past decade, the Government has been encouraging Beduin tribes to give up their nomadic way of life and put down permanent roots. One tribal chief who responded to the attractions was Sheikh Atua el-Obra. JOAN BORSTEN visited him recently in his village. JUDAH PASSOW took the pictures.

ATUA EL-OBRA was born and raised in a goat-hair tent in the desert. His life was regulated by the search for green pastures. With the Israelis, however, came change. Following the floods was no longer considered an acceptable livelihood for the young men of the el-Obra tribe; Atua found himself a job driving a truck and built his bride a wooden house across the road from Kibbutz Shoval in the Negev.

After the Six Day War, by then sheikh of his tribe, Atua began negotiations with the Government, which was anxious to settle the Beduin permanently, for the sale of the small amount of land owned by the el-Obra.

"It wasn't the time any more for a tent or a hut. We wanted to live like our Jewish neighbours," he says. "The Government promised each family a IL35,000 mortgage on easy terms, a well-planned village with paved roads, electricity, water, sidewalks, and streetlights. I said to myself, 'galla, forward march.'"

TODAY the sheikh and 140 of his kinsfolk live in Kafr el-Obra, one of about three dozen permanent

Beduin settlements near Kibbutz Shoval, but the only real village. Each family has an attractive villa, based on one of four plans designed by Atua in consultation with tribal elders and a Housing Ministry architect. The smallest is 70 sq.m., the largest — Atua's own — 224 sq.m. This, he says, is not unreasonable, considering that he has 10 children and that the bottom floor serves as a village clubhouse. Each house stands in its own garden, with a wrought iron fence around the property.

Material possessions vary depending on the wealth of the owner (most of them work as contractors), and the wish for modernisation. Atua himself, who owns a trucking company, has a new orange Volvo, a washing machine, an Amcor-18 refrigerator, the latest type of gas cooker and two TV sets.

KAFR EL-OBRA has its own clinic, post office, and the only mosque in the Negev. It will soon have a shopping centre as well. The tribe shares a school (kindergarten through 10th grade, and no one wants to go back to rising to 12th grade next year) with them." □

its neighbours. A regional centre, not yet completed, will have a Kupat Holim, a bank, and a cinema.

"Our biggest problem now is getting in the telephone lines and raising the academic level of the school," says Atua, one of whose sons studies at the Amal technical high school in Beersheba. "We have six boys enrolled at Ben-Gurion University, but none of them succeeded in passing the entrance examinations to medical or law school."

The el-Obra are quite content. So far they have maintained most of their Beduin traditions: their women still wear long black dresses and white headscarves, their sons continue to be obedient, and tribal justice prevails. Atua is sure that in the next generation, this too, may change, but it doesn't bother him.

"It was much better to live in a tent and follow the flocks," he admits. "Then, we didn't know about mortgages and electricity bills. I didn't have to spend my time trying to get a daughter into nureling school. But those times are over (kindergarten through 10th grade, and no one wants to go back to rising to 12th grade next year) with them." □

Most people in Kafr el-Obra own a car, but only Sheikh Atua has a Volvo; (background) his two-storey house.



مگزنا من الأصل

"PLAYING GOLDA is a tremendous responsibility," people have said. Anne Bancroft, who is in Israel for a fortnight to get to know Mrs. Meir in order to be able to portray her as faithfully as possible on Broadway.

Her pre-rehearsal visit follows that of playwright William Gibson, who spent nine months with Mrs. Meir and adapted her autobiography into the play — *Golda* — to be produced by the Theatre Guild.

Both Anne Bancroft and William Gibson would like the play to be as authentic as possible. It seems that for Mrs. Meir, too, the "real" Golda and the stage Golda have become closely interlocked. When she was told that the play would run twice on Fridays and twice on Saturdays, Mrs. Meir's reaction was: "I think it will be much too strenuous for me — I don't know if I can do it."

At a party given by Haimah at Mrs. Meir's Ramat Aviv home last week, I asked Anne Bancroft how she felt when she first met Golda face to face.

"Both the book and the script of the play had helped me to know her very well," she said. "I had a distinct image of her before and nothing changed. She was exactly as I thought, only even warmer — and shorter. Perhaps I had imagined her larger than life. In fact, people also expect me to be taller than I really am."

"I had to meet her. I wanted to see the way she moves, understand the way she thinks, little details that you would never know from seeing her on television — for example, that typical gesture she has of putting her hand to her forehead. I want to take all the truth of the real Golda, incorporate it into playing a woman in a certain situation."

"I shall be portraying her from my own view. The exact process of translating all my impressions into a stage role — that's a part of the creative process that I find impossible to explain in words."

Golda will centre on her period as Prime Minister, and include flashbacks to her childhood memories of Czarist pogroms and her early life in Milwaukee. The part will involve age changes for the 45-year-old actress, all of which have to be achieved without

GOLDA'S DOUBLE

Portraying Golda Meir on stage is the awesome challenge facing actress ANNE BANCROFT. Post Reporter CATHERINE ROSENHEIMER talks to the internationally-acclaimed star, who is now in Israel to research her new role.



makeup. "There's simply no time for that," she points out. "And that's exactly why I'm here, and why we rehearse."

THE CURTAIN rises with Golda in bed, awakened on that fateful Yom Kippur morning by a phone call informing her that war is about to break out.

"Golda told me that she knew, even before she lifted the phone, precisely what the call was about. What appealed to me the first time I read the play was her incredible life and instincts as a woman, what Israel meant to her and the world. And immediately I felt for her and warmed to her."

"The part of her life which is problematic for me is the military side, something which I, as a

woman, knew nothing about. I didn't even know what a Skyhawk was. Now I have seen one. Another thing: Golda often said in her book that one of the things she most regrets is never having remained a kibbutz member. So it is important for me to see what a kibbutz is like."

Anne Bancroft said she found similarities in character between herself and Golda. "I think we are both emotional — though unlike me she has learned how to control her emotions, how to turn fire into steel — and at the same time to remain warm and compassionate."

Did she have any views about Israel before coming here? "Yes. At the time of the Six Day War, my husband and I discussed Israel extensively."

The reference is to film producer Mel Brooke. He has never been here, she says, but after her trip, she will make sure he comes. Is it a problem for an American-born actress of Italian descent, who just happens to be Jewish-by-marriage, to "convert" to Judaism for the purpose of the play?

"WHAT IS Jewish?" she answered with a smile. She knows how to make gefilte fish. And as it happens, she has had a "Jewish image" ever since her successful role as Gittel in *Two for the Sessan*, which was also written by William Gibson.

There are other similarities between the real-life personalities of the two women:

"I think we are both homemakers and mothers at heart, notwithstanding the demands of our respective careers. Since my five-year-old son was born, and now that my husband's career has started anew (*Blazing Saddles*, followed by *Silent Movie*), I have become much more selective about the roles I accept and rarely take on anything that keeps me away from home for long."

Both Golda Meir and Anne Bancroft are women who have reached the top in their respective careers. "I suppose that means that we've needed the same fortitude, drive, talent and whatever else it takes," said the actress.

SHE WAS DELIGHTED at the enthusiasm shown in Israel for *Silent Movie*, in which she appeared briefly (remember the girl with the incredible eyes?). Many people consider her part in *The Pumpkin Eater* as her finest screen role. Her most successful stage parts were in *Two for the Sessan* and *The Miracle Worker*.

In the latter she also portrayed a real person, Anne Sullivan, but she never actually met her. The problem of presenting her authentically, however, was not so complex as it is in Golda's case.

Will she deepen her voice for the part? "Absolutely not. I don't intend to do a Danny Keefe imitation. What I am trying to capture is the inner woman."

WILL SHE chain-smoke throughout the play? "Probably." The American production of *Golda*, which will open for a pre-Broadway run in Baltimore in September, and in Boston in October, undoubtedly has Mrs. Meir's warmest approval. It appears that all concerned with the production have done their utmost to make sure that the end result is not just another commercialized, canned Broadway box-office draw.

There are, however, local critics who feel it is unwise, outlandish and even somewhat absurd to attempt such a play. A prominent Israeli theatre director told me that he is considering obtaining the performing rights for this country, though he has his doubts as to whether "the Israeli public will be prepared to swallow it." We shall have to wait and see. □

Poet-Painter



Paint: (Telam Gallery, Tel Aviv).

Gil Goldfine

I ENJOY examining the visual anthologies of ZVI TOLKOVSKY. I say examine, not view, simply because one must take a slow journey through a Tolkovsky painting, rather than a mixed media collage to thoroughly appreciate the marvellous array of memorabilia, curios and objects involved.

Within this context, and with each new showing, I become more and more convinced that Tolkovsky is a card-carrying surrealist, a poet-painter who maintains a fervent interest in a personal and collective past, and seemingly reconstructs it with the present through bold use of brush, pencil, scissors and glue.

Like Delacroix's "Massacre at Seville" and "The Death of Sardanapalus," Tolkovsky's panels dress dynamic tension over a static presence, colour and mass rather than linear drawing, and emotional reaction instead of the strict objective view. But Tolkovsky has also incorporated the metaphorical portraits of Joseph Cornell, Paul Klee, and Robert Rauschenberg, and the distinctive action of DeKooning.

The many objects that Tolkovsky has organized here, including pistols, toy boats, mirrors, ledgers, passeports, post cards, photos, and so on, are literally recycled and transformed into raw materials for picture making.

Ever since Mares Duohamp attached a boylike wheel to a wooden wheel and made it stick as a legitimate function of the artist has been to scan the environment in search of objects that have aesthetic and psychological importance for him. He must then isolate, combine and enlarge upon the basic nature of the objects and present them as works of art. Tolkovsky works along these lines. His combination of frontal painting and drawing with collage and assemblage, transcends nominal associative values and occupies new spatial and poetic territories. (Julie M. Gilkeon, Tel Aviv. Till July 12.)

WRITING, CIA, McCarthysm, data processing, Watergate, East-West, intelligence agents, counterespionage, closed circuit surveillance... etc., etc.

Words and phrases that spell doom for the individual in a free society unless legislation is enacted to protect John and Jane Doe from the evils of paranoid governments.

Inspired by the Knesset Committee Report on the Protection of the Citizen against the Invasion of Privacy, Givon Gallery has assembled a collection of paintings, prints and drawings in which artists use their work as a vehicle for social criticism. In every case, the individual artist considers his target as an affront to his person — a "Personal Insult," as the exhibit is titled.

In the more obvious works, RAFFI LAVIE has boarded and nailed a photo of the late David Elazar to a blank wooden field, in an apparent voodoo association. LIFSHITZ, with vitriolic line and venomous intent, has condemned his colleague Tumarkin, rendering him as a Storm Trooper, Napoleon and a "Heavenly Saint." And Tumarkin has turned around to goose Dani Karavan, accusing him of the creative crimes of counterfeiting and intercepting stealing. My, my!

MANNY PEER and GAD ULLMAN have placed a public call box at the entrance to the gallery. Simply pick up the receiver and listen in to someone's luscious conversation. It's free, fun, legal and best of all, no guilt attached. KADISHMAN confronts the pomposity of Guala Cohen and Zevulun Hammer with direct documentation in the form of collage. DAN BEN AMOTZ'S "Story of the Sultane" presents the absorbing odyssey of an Elizabethan Levant, after fleeing Nazi Germany with her husband, Siegfried, crossed Europe and America only to pass away in seclusion in Ramat Gan.

By discovering her suitcase, Ben Amotz has uncovered a deep human-intellect story. Elizabeth Levy has been reborn, so to speak; the rich contents of her suitcase serve as a last will and testament and make possible a vivid biographical sketch. I became totally absorbed in an epic tragedy made more poignant by the fact that no one cared enough to keep this woman's "life" a private affair for eternity. (Givon Gallery, 35 Gordon, Tel Aviv.)

MAX PAPART is a true French artist, a painter-etcher from Provence whose lively abstractions are marked by a tremendous feeling for colour and light and a conspicuous appreciation of the subtle past.

Papart lets his imagination slimmer over the objects that are his source, reducing them to geometric shapes, patterns, textures and decorative motifs and filling them with rich balanced pigments. His collage and mixed media pictures abound with wallpaper samples, sheet music and newspaper typography.

There is also indication of Papart's passion for African and Oceanic art, coupled with elements from Klee, Braque and Miro. But Papart has established a personal alphabet from these various tributaries, condensing his ideas into tightly controlled compositions, strong frontal arrangements of volume, line, texture and chromatic bravado. (Telam Gallery, 27 Gordon, Tel Aviv. Till July 10.) □

MAX PAPART is a true French artist, a painter-etcher from Provence whose lively abstractions are marked by a tremendous feeling for colour and light and a conspicuous appreciation of the subtle past.

Papart lets his imagination slimmer over the objects that are his source, reducing them to geometric shapes, patterns, textures and decorative motifs and filling them with rich balanced pigments. His collage and mixed media pictures abound with wallpaper samples, sheet music and newspaper typography.

There is also indication of Papart's passion for African and Oceanic art, coupled with elements from Klee, Braque and Miro. But Papart has established a personal alphabet from these various tributaries, condensing his ideas into tightly controlled compositions, strong frontal arrangements of volume, line, texture and chromatic bravado. (Telam Gallery, 27 Gordon, Tel Aviv. Till July 10.) □

There is also indication of Papart's passion for African and Oceanic art, coupled with elements from Klee, Braque and Miro. But Papart has established a personal alphabet from these various tributaries, condensing his ideas into tightly controlled compositions, strong frontal arrangements of volume, line, texture and chromatic bravado. (Telam Gallery, 27 Gordon, Tel Aviv. Till July 10.) □

There is also indication of Papart's passion for African and Oceanic art, coupled with elements from Klee, Braque and Miro. But Papart has established a personal alphabet from these various tributaries, condensing his ideas into tightly controlled compositions, strong frontal arrangements of volume, line, texture and chromatic bravado. (Telam Gallery, 27 Gordon, Tel Aviv. Till July 10.) □

There is also indication of Papart's passion for African and Oceanic art, coupled with elements from Klee, Braque and Miro. But Papart has established a personal alphabet from these various tributaries, condensing his ideas into tightly controlled compositions, strong frontal arrangements of volume, line, texture and chromatic bravado. (Telam Gallery, 27 Gordon, Tel Aviv. Till July 10.) □

There is also indication of Papart's passion for African and Oceanic art, coupled with elements from Klee, Braque and Miro. But Papart has established a personal alphabet from these various tributaries, condensing his ideas into tightly controlled compositions, strong frontal arrangements of volume, line, texture and chromatic bravado. (Telam Gallery, 27 Gordon, Tel Aviv. Till July 10.) □

The sorrows of the Dons

both these questions must be negative.

Our here-and-now Don Juan is about 40. He operates a used-car lot. Would I buy a used car from him? I doubt it, not because he is dishonest, but because of the elapd manner in which he conducts business, seeing that his avocation, the pursuit of women, occupies almost all his time.

This avocation also leads him into financial entanglements over the car lot. The plot revolves around the ownership of the lot, which is also coveted by Don Juan's assistant Shippal, or rather by Shippal's wife, a woman of iron will, determined to be the wife of a rich man.

SHABTAI'S DON JUAN, model '77, is stripped of all grandeur, all drama; his sins are so cheap that they don't even deserve our scorn. The other characters — the abandoned bride flitting about mindlessly in her nuptial finery, the 'avenging' brother, a rough character concerned mainly with

THEATRE Mendel Kohansky

the money he has spent on an abortive wedding — are even cheaper than the hero. The playwright's intention — to present a Don Juan of a time and a place where drama is impossible because there are no dramatic characters around — is clear; but he has not succeeded in giving the characters, cheap as they are, the sufficient depth to generate interest in them and in the action.

Don Juan is a short play. Performed without an intermission, it runs about an hour and a half. After a promising beginning in which the chief characters are introduced and the grotesque character of the play is established, the action becomes tedious and reaches a climax in an overlong scene involving two dead or almost dead bodies, a police inspector, and a complicated financial deal with dud cheques.

SHIMON FINKEL, the veteran Haimah actor, is appearing these days in a one-man show an-

Neither an occasional clever line reminiscent of Shabtal's earlier plays, nor Oded Kotler's brisk direction, can save the day.

I have no complaints against the cast, which is headed by Ilan Dar in the title part, and includes Muni Mozhonov as the hapless Shippal; Talia Shapira as his voracious wife; Nathan Meliser as Don Juan's self-important, corrupt politician; and Mordechai Ben-Zeev, a shady businessman who wants to be on the city council like everybody else. Irie Barneah, as the silly bride, is a promising newcomer. Shmuel Wolf as a police inspector in a wheelchair, earns instant recognition from the TV-conditioned audience; and Eyal Gefen and Kalman Goldschmit look all too real as a pair of professional strong-arm men.

The cast, a strikingly real facsimile of a used-car lot, is by Ben Pinhas.

SHIMON FINKEL, the veteran Haimah actor, is appearing these days in a one-man show an-

titled *Knights of Sorrows*, a title that is derived from the second half of the show, a long scene from *Don Quixote*. But he does not exactly fit the first part, which is a condensation of the Book of Job. What Finkel dares to do is probably the most difficult task I have ever seen an actor undertake, and one cannot fail to admire his serious intentions, especially since he partially succeeds. Using no scenery or props or background music, on a bare stage with only a stool to rest his weary body, he tells the story of Job, the man chosen by God for a severe trial, with the utmost simplicity, avoiding facile effects, giving full value to the beauty of the language and the meaning of the text.

He brings the same qualities to the well-known story of Don Quixote's adventures with windmills and flocks of sheep which he makes take for mighty adversaries threatening his country.

The combination of the God-fearing man from the land of Uz and the Christian knight of Spain is not a felicitous one, especially since it would take the sturdiest audience to digest such a mighty double portion of literature. □

EVER SINCE the 17th century, when the Spanish monk Tirso de Molina wrote his play *Don Juan*, based on an ancient Spanish-Catholic legend, hundreds of playwrights, novelists, poets, composers have been sufficiently fascinated by the person of the arch-sinner to make him the hero of their works. The list includes such names as Goldoni, Moliere, Pushkin, Shaw, Frisch and, of course, Mozart and Richard Strauss. Psychologists, too, have tried to solve the riddle of the man who pursued women obsessively but without passion, merely for the purpose of augmenting his roster of conquests.

Add now to the distinguished list of dramatists the Israeli playwright Ya'acov Shabtal, whose *Vulgar Comedy about Don Juan and his Friend Shippal* can be seen on the stage of the Haima Municipal Theatre.

Does Shabtal, one of our better playwrights of the younger generation, have anything significant to say about the celebrated hero? In his *Don Juan*, a resident of Tel Aviv of the '70s, a character worthy of being the hero of a play? I am afraid that my answer to



IL 220

+ VAT, full pension in July

Let us spoil you at the "Rakefet" Hotel

A holiday at the Rakefet Hotel is like a good cream cake: First you feast your eyes — then you lick your fingers... At the Rakefet, we have an eye-catching view, an international chef who prepares delicacies, the like of which you will find only in expensive restaurants, a wonderful staff that provides service straight from the heart — we like to spoil you...

So now you have this great reason for coming to Safad — why wait? Come now and benefit from the lower rates in June.

Book now for August and the festivals.

Rakefet Hotel

The Pearl of Galilee Hotels

Tel. 067-80284/5; P.O.B. 113, Safad

HAIFA — 22 Rehov Herzl, Tel. 04646/4
156 Sderot Haazul, Tel. 25377
TEL AVIV —
113 Allenby Road, Tel. 039567
Disraeli Circle (4 Reh. Neot), Tel. 245595
Kibbutz Aharim, Tel. 286065
JERUSALEM — 0 Rehov Shalom, Tel. 24454
NETANYA — 4 Rehov Herzl, Tel. 23947
BEER SHEVA — 61 Rehov Herzl, Tel. 73395



TEL AVIV — 25 Rehov Gordon, Tel. 232455 (24 hours a day)
140 Abu Givrol, Tel. 450385
RAMAT GAN — 56 Rehov Bialik, Tel. 761718
JERUSALEM — 28 King George Ave., Tel. 252255
ASHDOD — 3 Rehov Remez, Tel. 052-252025
BISHON LEXION — 37 Rehov Mofashild, Tel. 05-412315

Orinour Nofesh Thyant Ltd., 48 Rehov Broditsky, Ramat Aviv, Tel. 03-412315

סינמטק haifa cinemathèque

42 Sderot Haazul, Haifa, Tel. 04-24454

Saturday, July 2
SHIP OF FOOLS
TRAVELS WITH MY
AUNT 7.00 p.m.
8.30 p.m.

Sunday, July 3
A WOMAN'S CASE 9.30 p.m.

Monday, July 4
NO SCREENINGS

Tuesday, July 5
TRAVELS WITH MY
AUNT
NEW AMERICAN
UNDERGROUND
FILMS 7.00 p.m.
8.30 p.m.

Wednesday, July 6
SHIP OF FOOLS
THE COMEDIANS 7.00 p.m.
8.30 p.m.

Thursday, July 7
ONE DAY IN THE
LIFE OF
IVAN OBRASHOVICH
THE COMEDIANS 8.30 p.m.
midnight

OXYGEN

PORTABLE
OXYGEN
EQUIPMENT

for cardiac patients. ELECTROSONAL

42 Rehov Guala, Tel Aviv, Tel. 03-534

DRIVE-IN CLUB

Tel. 477177
Tonight at 10 p.m. — 12 midnight

* JOHN WAYNE
* DEAN MARTIN
* RORY NELSON
* ANNE DIKENS
* "RIO BRAVO"

Set and weekly
10.00-12.00 p.m.

Pay IL 1000 and the Lounge is yours

Rest as 10 monthly PAYMENTS of IL 550
2-week offer only. Come and browse round our 2 floors of furniture:

* About 50 styles of lounge furniture * Furniture for youth
* Modular buffets * Dinettes, exclusive Israeli and imported
furniture * Spanish style furniture

Immediate delivery Cosh and carry Bring your cheque book

Open continuously till 8 p.m. * Open Saturday night

Show this ad and collect a free gift!

Prices include VAT

Shaharabani Brothers

Furniture Centre

12 Rehov Beit Eshel, Jaffa, Tel. 221992,
15 m. from the clock tower opposite the police station.

Hotel Silberhorn

Grindewald, Switzerland
Stroby נארי

Tel. 036-532822 Telex 38981

The meeting place in the Swiss Alps.

Strictly kosher and a homely atmosphere ideal for a summer holiday or a stopover during your trip to Europe.

Easily accessible from the main airports.

Wagner-Kahn Family

FRIENDLY INFORMERS

FRIENDS AND relations make a very useful volunteer corps of greenhorns in my line of work. They keep me posted about shops or products which might have escaped my notice.

For instance, after my column on American-style chicken, I got an urgent call from an old friend who informed me I had overlooked the pioneer in the current fried-chicken fad in Tel Aviv. What makes me blush is that I had noticed the restaurant at 111, Ibn Gvirol St., just opposite Shekera, but mistook it for just another grilled-chicken shop.

The name, displayed in Hebrew only, is Of al Pi, which roughly translates "chicken-on-the-mouth." It is a play on the idiom *af ni pi*, which means "even though." People who don't read Hebrew have nothing to guide them but a pictorial sign of a chicken blowing a horn.

"One potential customer mistook us for a music shop," admits co-owner Orit Margalit. She is a long-time settler from Rhodesia, who has held senior positions at the Rimmon Inn in Safad and the Tel Aviv Hilton. Just over a year ago, she opened the chicken restaurant together with Ilana Geler, who used to run the kitchen at the Tirano Copper Mines and is now chief cook at Of al Pi.

The fried chicken made there is one of the best I have tasted anywhere. My own homemade version included. Orit and Ilana have developed a "secret batter coating" which is really something special. It comes out a rich brown colour, and has a crunchiness, almost grainy, consistency.

I suspected it might be made from crushed cornflakes, but Ilana said no and declined to disclose any more than that "it is based on very simple, easily available materials." She is proud of the fact that professional chef Micha Noy tried and failed to identify the mix, and that the food technologist of "Of Yerushalayim" succeeded only with the aid of laboratory tests. Orit would merely comment that, before cooking, the chicken is marinated in seven spices (with mustard optional if you order in advance), while the coating mixture contains 11 spices — "but no salt, nor monosodium glutamate, which would also emphasize the saltiness of the kashered chickens."

OF AL PI uses the frozen kashered chickens, the No. 1 (1.25 kilo) also. The restaurant has a *kashrut* certificate from the Tel Aviv-Jaffa Rabbinate, but does not have a municipal business license. The owners claim that this is only because it does not meet the health authorities' minimum size requirements for a restaurant with kitchen. They say that health inspectors expressed satisfaction with the cooking equipment and general hygienic conditions.

In fact, Of al Pi is a very small shop, and the cooking is done in full view of customers, with only a counter separating them from the kitchen area. There are a few counter stools indoors, and two sidewalk tables outside. One might indeed worry about con-



The Sai-Kat baby-carrier made of 100 per cent cotton drill, by Bram-Brand.

MARKETING WITH MARTHA

tamination of the cooking from the busy street, including a bus stop right in front — if it were not for the fact that all the actual cooking is done inside a closed machine called a "Broaster."

Broaster is an American trademark, apparently the offspring of a broiler and a roaster. It is a big stove with a stainless steel belly, which cooks things in deep oil under pressure. The variety of raw materials that Ilana feeds into her Broaster is amazing. In addition to the coated chicken, she uses it to fry schnitzel, frankfurters, frozen chips, small whole potatoes or cut-up potatoes with the peel left on (delicious!), eggplant, carrots, and even cauliflower in season.

Ilana has learned to make minor repairs on the Broaster herself — almost a necessity since it is one of only two or three of its kind in the entire country. Once the restaurant had to shut down for a while until a spare part arrived from the U.S.

THE ONLY other Broaster known to be operative in Israel, though perhaps not at this time of year, is located at the uppermost ski station at Mount Hermon. Of al Pi supplies it with the coating mixture for fried chicken, and a Druse cook was sent to Tel Aviv to learn

attention to a new Israeli product which had escaped my notice. We have long seen mothers (and sometimes fathers) carrying their young in papoose-like contraptions on their backs, or in slings at their waist. In the past, these have generally been touriste, or Israelis who have lived abroad. More and more Israeli parents are likely to take up this trend, as there is a new locally-produced baby-carrying apparatus called Sai-Kat. It is made by Bram-Brand of Kiryat Ata, which also manufactures nurses' uniforms and, more recently, fashionwear.

The Sai-Kat, made of 100 per cent cotton drill, sells for IL89, including VAT, at department stores and baby goods shops. It is recommended for babies from three months of age "until they walk."

The baby is carried at waist-level in front of the adult, and faces the adult's body. Why is this preferable to carrying the infant at the back, as the Indians do? "Because you can see the baby, to make sure he's all right," says Gershon Bram, the manufacturer. You can also sit down on a bus without detaching baby from your back.

Mr. Bram said his Sai-Kat is the firm's own design, based on an American idea. He checked with nurses at mother-and-baby clinics to ensure that the design would be comfortable for mother and baby. It is made to fit both male or female parent. The product is washable.

For hiking with toddlers, a back-pack carrier is more useful, but Bram-Brand does not make these.

A READER of my column phoned the other day to report a particular problem with food products for her son, who is allergic to both milk and eggs. She had been in the habit of buying water-ice lollies for the child, since, according to the ingredients listed on the labels, these do not contain milk. After the boy developed an allergic reaction which seemed to come from a Whitman lolly, she checked with a distributor who said the product, though not listing milk as an ingredient, may indeed contain traces of milk from the vats in which ice-cream lollies are also made.

At her suggestion, I made a check myself with an official of the Whitman ice cream and lolly manufacturers in Holon, and received the same explanation. Unless an lolly is specifically marked *parve* under rabbinic inspection, it may indeed contain slight traces of milk, since the vats are not always cleaned thoroughly between making ice-cream lollies and water-ice lollies. This fact should be kept in mind also by people who do not wish to eat dairy products together with, or after, meat. They must look specifically for the rabbinic *parve* label on products, and not rely on the list of ingredients alone, Whitman told me. The company does make a *parve* ice product in packages for take-home sales, and this is prepared under rabbinical supervision. □

MARTHA MEISBL

CULINARY NOTES

Haim Shapiro

Hadassah's jam

EACH AND EVERY one of us harbours a certain respect for the jam maker.

This selfless toiler over a hot stove conjures up the image of the pioneer struggling to save the remains of the harvest. In Israel, the jam maker is especially to be praised. Her work is done in the midst of the summer's heat.

While the rest of the population is busily frittering its time away at parks and beaches, the jam maker endures untold hardship in her kitchen. On days so hot that most of us cannot bring ourselves to cook at all, the jam maker is still at it.

And it isn't as if she derives any real benefit from her toils. Usually the bottles of jam are quickly distributed to friends and family.

Jam making involves a certain mystique. Some cooks can make jam gel in seconds, while others find that they never quite make it. However, even for the latter there is some consolation: the runny jam is quite obviously home made, but the really professional job looks just that — professional.

IN ANY CASE, one of the more interesting types I have come across recently is a melon and ginger jam prepared by my colleague Hadassah-Bat Haim of Nahariya.

To make her jam, she buys rather firm, pale melons, cleans and peels them, and cuts the fruit into cubes. She then weighs the fruit and puts an equal amount of sugar into a large, deep pan. For those cooks who have no kitchen scales, the rule would be to figure about one-third wastage. Thus, for a kilo and a half of raw, uncleaned melon, one would use about a kilo of sugar.

Since the melon is fragile and disintegrates rather easily, Hadassah first prepares a syrup by adding half a cup of water (or less if possible) for each kilo of sugar and then boiling the mixture. When the sugar is quite dissolved, she adds a teaspoonful of ground ginger per kilo of sugar.

Finally she adds the melon, cooking it just enough for the jam to gel. She detersmines this in the simple, classic way of spooning a little onto a saucer and seeing if it becomes firm. When she is satisfied, she pours the jam into sterilized jars and seals them. If, like many of us, you find that your jam never gels, don't despair: Melon and ginger syrup is quite nice too. □

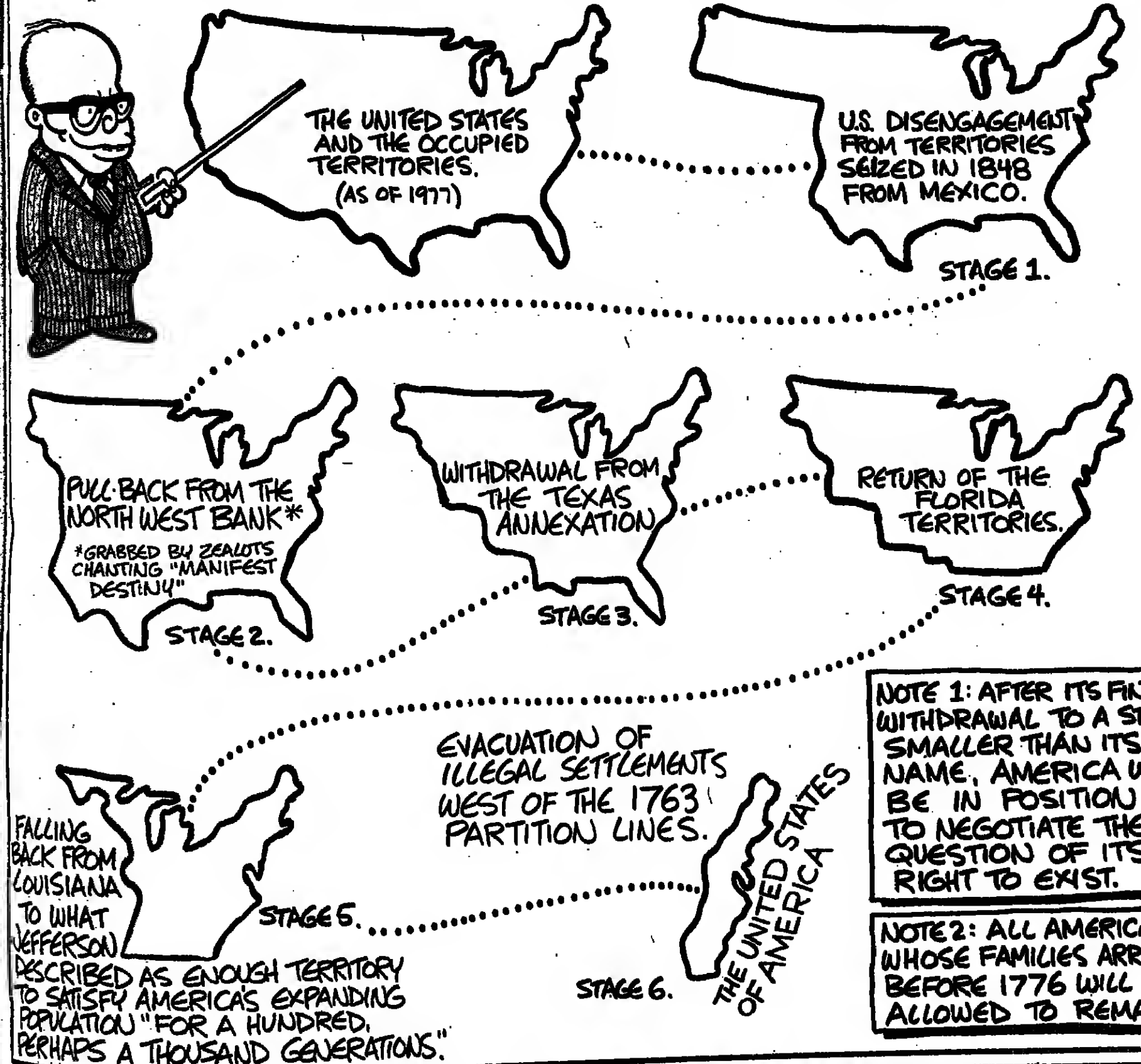
ANTI-BRITISH
TERRORIST LEADER

The Weekend Dry Bones

CHIEF OF STATE

CARTER WANTS ISRAEL TO NEGOTIATE WITH AMERICA INSTEAD OF WITH THE ARAB STATES. WELL, WE'RE READY!! AND BEGIN'S GOT THE MAPS SHOWING...

WITHDRAWAL FROM OCCUPIED TERRITORIES



NEW YORK

WALL STREET
HOLY SITE FOR CAPITALISTS AROUND THE WORLD

A MULTI-NATIONAL MULTI-RACIAL CITY

COMMUNICATIONS CENTER OF THE WORLD

THE INTERNATIONALIZED CITY

MUSEUM TREASURES FROM ALL OVER THE WORLD

THE UNITED NATIONS MANKIND'S ONE CHANCE FOR PEACE

הגזן מן הארץ